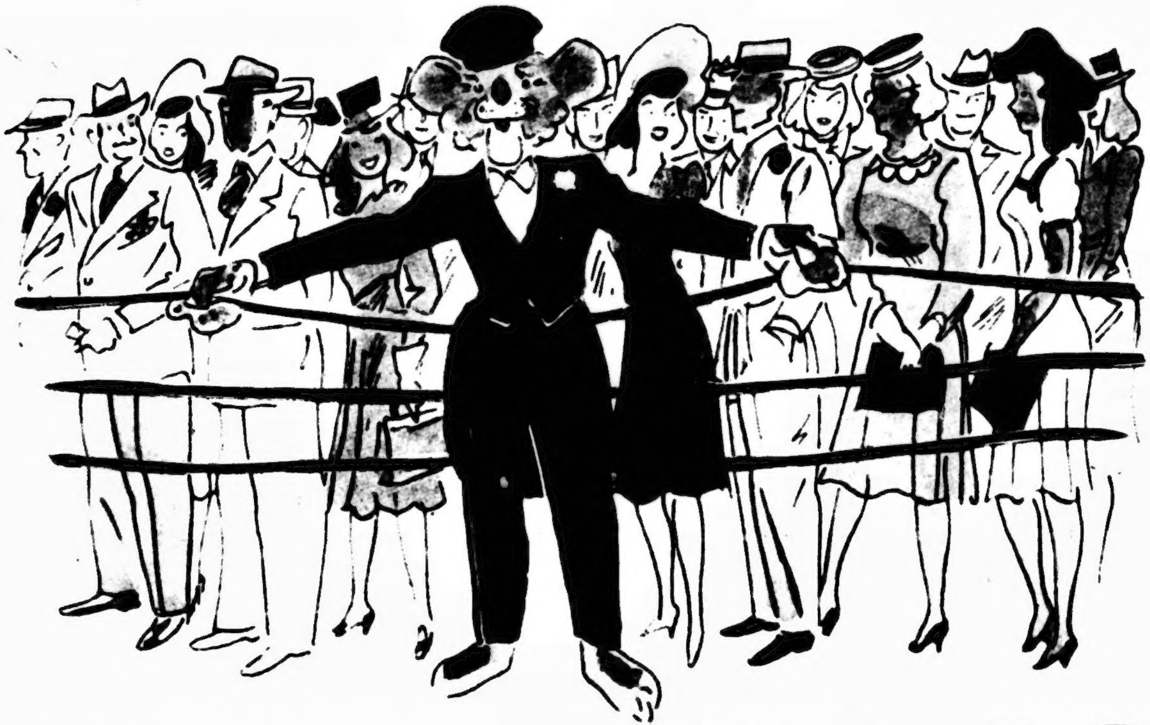
Kine WEEKLY

C.E.A. ANNUAL REPORT

See page 3.



LEO KNOWS THE ROPES!

He's had 21 years' experience in handling crowds . . . and handing them what they want. From those years he now selects 8 of his greatest to strain your queue ropes again . . . Re-issue dates soon!

OHNNY WEISSMULLER · MAUREEN O'SULLIVAN
PHILIP DORN · BARRY FITZGERALD
"TARZAN'S SECRET TREASURE"
(Trade Shown London Yesterday)

GRETA GARBO
"QUEEN CHRISTINA"

JEANETTE MACDONALD · NELSON EDDY
"MAYTIME"
(Release Date—March 12)

ROBERT TAYLOR · VIVIEN LEIGH · LIONEL BARRYMORE
"A YANK AT OXFORD"

1924 1945
21st YEAR OF LEADERSHIP
MGM

W. C. FIELDS · FREDDIE BARTHOLOMEW
MAUREEN O'SULLIVAN · LEWIS STONE
LIONEL BARRYMORE · BASIL RATHBONE
"DAVID COPPERFIELD"

JEANETTE MACDONALD
ALLAN JONES · WARREN WILLIAM
"THE FIREFLY"

NORMA SHEARER · FREDRIC MARCH · CHARLES LAUGHTON
"THE BARRETTS OF WIMPOLE STREET"

VIVIEN LEIGH · ROBERT TAYLOR
LUCILE WATSON · C. AUBREY SMITH
"WATERLOO BRIDGE"

Lester Cowan presents

A TRULY GREAT MOTION PICTURE

TOMORROW – THE WORLD!

A great theme—greatly handled.
No more dramatic subject has
appeared on the screen of our time.

WITH A *Prize-Winning* CAST

STARRING

FREDRIC **MARCH** · BETTY **FIELD**

with **AGNES MOOREHEAD**

JOAN CARROLL **EDIT ANGOLD**

and the sensational

SKIPPY HOMEIER

Directed by
LESLIE FENTON

UNITED ARTISTS

No. 1,978

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Kinematograph WEEKLY

No. 1,978. Thursday, March 15, 1945. Vol. 337.

C.E.A. Annual Report Shows:

MEMBERSHIP IS HIGHER : BRITISH FILMS PRAISED : INDEPENDENT KINEMA PROBLEMS ARE GETTING MORE ACUTE

NEW DEAL FOR THE JOINT COMMITTEE

Agreement on Latest Barring Procedure

DIFFERENCES over the workings of the Joint Conciliation Committee have been settled

The new procedure in dealing with bars was unanimously agreed by the Joint Conciliation Committee on Tuesday. This was later defined in a statement by W. R. Fuller.

This is the new procedure :—

(1) In disputes on bars between independents and circuits there will be a preliminary interview and a discussion between the parties. The circuits concerned have indicated that they were prepared to facilitate all such interviews.

(2) In disputes between independents and circuits, these will be heard by a committee of six. three independents and three circuits. As the circuit representative will always be a member of the committee. the independent "plaintiff" or "independent" involved will be a member of the committee also.

(3) Where a dispute has arisen between independent and independent a new committee of three circuits and six independents will be set up.

(4) An independent chairman—to be approved by both sides—is to be consulted where other negotiation fails. His decision is to be accepted as final.

(5) Should a case dealing with bars arise as between circuits and a circuit house, the circuit has a right to bring the matter before the J.C.C.

While the renters have agreed to the system above which eliminates them from the first discussion they asked that time be given to receive and bring forward anything to do with the bar so that the situation could be discussed by the J.C.C.

The committees mentioned are sub-committees of the J.C.C., whose decisions and agreements reached will be reported to the main committee for the purpose of record and recommendation and implementation by the K.R.S.

Pending the selection of an independent arbitrator the committee was unanimous that S. Eckman, Jun., should be asked to act as temporary chairman. He agreed in order that the work of considering bars should not be delayed.

Legal Report Studies the Recent Ban on Sunday Kinemas for Children

By "KINE." Reporter

THE annual report of the C.E.A. for 1944 was issued in London yesterday.

Although produced in "economy" form it covers every section of the Association's activities and reveals the membership is nearly back to pre-war level.

Points in the report include the fact that membership is 4,525 against 4,493 for 1943. British films are praised, but the Association points out that the supply is insufficient to satisfy exhibitor quota.

Other sections cover the Monopoly Report and relations with the labour organisations.

A legal survey by Norman Hart deals mainly with the Sunday ban on children.

An increase of membership of 32 over the 1943 total is recorded in the report, thus winning back part of the loss occasioned by enemy activity in earlier war years. Notts and Derby claims 12 of the increased figure.

Finance must be regarded as satisfactory, with £939 5s. 8d. surplus carried to balance-sheet from Head Office operations, and £957 14s. 1d. from branches. Income tax absorbed £2,943 15s. 3d., this being divided into £1,050 15s. (Head Office) and £1,893 0s. 3d. (branches).

Quota Picture Supply

In the paragraph dealing with the changes made in quota percentages in future years, an improvement, both in quality and numbers, of British films produced is welcomed, with the remark, however, that, despite the increase in numbers, British films are insufficient to enable exhibitors to fulfil the quota imposed on them.

"A new factor arises from the circuits having first call on all worthwhile British films, thereby increasing the difficulties of independent exhihbitors."

Supplies of Projectors

A reference is made to the increase in projectors made available to exhibitors as a result of a C.E.A. deputation to the Board of Trade; similar work to ensure a supply of carbons is also recorded.

The Managers' Association

A paragraph entitled "Relations with Labour" provides an oppor-

Continued on page 41

STUDIO UNIONS WANT A JOINT COMMITTEE

Representatives of the National Association of Theatre and Kine. Employees and the Electrical Trades Union met officials of the British Film Producers' Association last week.

The studio unions suggested that a joint committee of producers and union representatives should be set up to discuss day to day difficulties in the studios.

The request was noted by the B.F.P.A. representatives, who will place the suggestion before the association's council.

The meeting was brief, lasting only about an hour.

It should perhaps be pointed out that there already exists machinery for negotiation in the weekly agreement signed by both parties last summer.

BRITISH FILMS FOR SWEDEN

An agreement for distribution in Sweden of the entire output of the Eagle-Lion Film Distributing Company, which handles all the films with which J. A. Rank hopes to put British film production on the world market, has been reached in Stockholm, according to messages yesterday.

E. T. Carr, representative of the Eagle-Lion Company, reached the agreement with the Swedish Luxfilm Company.

Luxfilm is a recently formed distributing organisation with headquarters in Stockholm.

C.E.A. ANNUAL MEETING

THE annual meeting of the C.E.A. will take place on Tuesday next at 2 p.m. at the Grosvenor House Hotel, Park Lane, W.1.

The Presidential Reception and Thé Dansant follows at 4 p.m. Tickets 7s. 6d.

RANK PRESENTS "PROGRESS PARADE"

New British "Interest" Short Subject Series

J. ARTHUR RANK announces that his organisation is shortly producing and renting a monthly screen feature, "Progress Parade."

Each issue, which will be two reels in length, will deal with a nationally important subject, interpreted by the leading experts of that particular subject.

Although short features, their production cost will be many times the figure usually allotted to such films, as the best directors and writers are being chosen by an advisory committee set up for the purpose.

Each picture, though designed as entertaining in itself, will focus attention on topics of universal interest. In particular, vital activities of the British Empire and its Dominions will be presented for world release.

The first subjects have already been selected by the advisory committee and production will start immediately.

THE BRIDGE—
OVER THE RHINE BY REMAGEN
see
BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH
WEEKLY
EDITORIAL & GENERAL OFFICES
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Telegrams: Kine, Southernwood, Rand, London
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TELEVISION REPORT

THE Hankey Television Report has now been read, marked, learned—and no doubt inwardly digested.

To the exhibitor it raises one immediate query: What does it mean in terms of the future of kinema theatres?

The answer, of course, is complicated.

To begin with, it seems fairly conclusive that television is not yet in a position where it could seriously compete with the kinema —or where it could be a valuable auxiliary to it.

But that time must arrive: it is only a matter of developing established scientific principles.

One thing can be done now, and the wise exhibitor will advocate it during the meetings to be held in the next few days.

It is too early yet for the C.E.A. to have an officially defined "attitude" to television. But it is not too early for the Association to set up a committee to watch the whole subject.

Vital exhibitor interests must eventually be affected: the C.E.A. should start holding a watching brief now.

The Trade must state its case at every move.

THE MANAGERS' SECTION

IN an exclusive article in to-day's KINE. General Secretary W. R. Fuller classifies the problem of the proposed Managers' Section of the C.E.A.

His criticisms of the Cinema Managers' Association, which is a derivative of N.A.T.K.E., have weight.

But there is always a danger that the very criticisms now levelled against the C.M.A. would be equally pertinently levelled against a similar body, sponsored by the C.E.A.—unless it is wholely independent of the parent concern.

Independence is the first essential if the managers are to have a responsible voice of their own.

It should be possible to arrange this.

At the same time it must always be borne in mind that the managers are in an executive position.

They are the immediate representatives of their directors and shareholders; and it is to them that they owe first allegiance.

That is the real reason why their position in the N.A.T.K.E. framework has always been so difficult.

Long Shots

THESE are busy days in the Trade.

In America they are worried at the serious strike threat now developing in Hollywood.

In London the same interests are worrying—quite naturally!—at the severe 15 per cent. cut in raw stock, which comes into operation immediately.

This cut is serious. The Industry is already desperately short of product.

Now such product as is available will have 15 per cent. cut off its immediate range—for that is what the economy implies.

IT could not be expected that the renters would be able to make immediate adjustments in their printing orders; but that some urgent reduction must take place is obvious.

A cut in screening time is a step which no one wishes to attempt. Indeed, the newsreel adjustment of two years ago was the only possible way by which stock could be saved, apart from shorter and fewer programmes.

It is to be hoped that this drastic move may be avoided.

APART from the raw stock cuts, Wardour Street has plenty of interest to talk about.

In particular, the C.E.A. annual report and the problem of the Managers' Association are both highly topical.

ACCEPTANCES from a number of distinguished people have already been received for Tuesday's C.E.A. function at Grosvenor House.

A. V. Alexander, Lord Iliffe, and Lord Westwood have already promised to attend, Reggi Crow tells me.

A few tickets are still available but they are being taken up rapidly.

A top-line B.B.C. band will be playing during the Thé dansant.

AT C.E.A. branch meetings, members—generally manager-members, but also proprietors—have been raising vigorous criticisms of the proposal to create a managers' section of the C.E.A.

General Secretary Fuller has been taking note of the form of criticism, and in an article on page five replies to some of the points raised.

HE answers those who criticise the formation of the Managers' Section by reminding them that it has much the same relationship to the C.E.A.—itself a trade union—as that which the C.M.A. had to the N.A.T.K.E., which was able to offer the economic advantages of office accommodation, and must therefore have some say in the guidance of the movement.

PAPER shortage has again limited the size of the C.E.A. Annual Report and lessened the number of sly little turns of humour which W. R. Fuller used to insinuate so cleverly into its story. He has managed to get one in, however.

"**IF** the concluding months of war synchronise with an increasing irritation and exasperation let it be attributed to war-weariness and not to non-existent deficiencies of your new General Council," he advises.

LUXFILM, the company through which Eagle-Lion product will be distributed in Sweden, is one of the newer companies operating in that country. It produced three films in 1941-42. One of its leading figures was a Mr. Swensson, who was over in this country a few months ago.

OLIVER BELL, of the Film Institute, was telling me of the part which it was hoped that the film would play in Europe in the field of education. In many of the ex-occupied countries, he said, there are no schools, no pens, paper, books—nothing for education.

AN International Committee has been set up to see what can be done, and it is felt that, while schools are the first need, the film —educational and entertainment—has a large part to play. Subcommittees are exploring various fields, and Oliver Bell is giving attention to the film possibilities.

A NUMBER of the foreign Ministers of Education are anxious to see the film used in the education in morals and general outlook of German children whose minds are poisoned by Nazi propaganda destructive of the best in civilisation, but that is a step farther than the first intention of the committee.

LADY YULE, chairman of the British National, told some of the Press last week that British National plans contain films on a higher budget for the export markets.

The inference was that while low-budget pictures were adequate for British audiences, only expensive show pieces will ever reach the outer world.

THIS policy appears to be generally upheld by some sections of the industry; but whereas any film must attain a certain standard of technical proficiency to crash the foreign market, no film has to be made extravagantly to be good entertainment. Time is the main factor, for a rush job invariably lacks the polish so essential for overseas distribution.

BRITISH National has often proved that pictures need not be ostentatious to be successful.

Lady Yule referred to the part played by that company during the war, particularly mentioning its "Love on the Dole," "Gaslight," "One of Our Aircraft is Missing," "Pimpernel Smith"' and "Contraband."

GOOD news that J. Arthur Rank is entering that fascinating production field where documentary matter is backed up by entertainment treatment.

The Americans know the formula well, and their "March of Time" is a first-class job of screen journalism.

It deservedly does very well over here.

NOW Rank's "Progress Parade" will presumably give British and Empire subjects a similar "feature page" treatment.

Exhibitors will watch for the names of the executives involved.

There is a big future here for a really first-class topical monthly.

LANCASHIRE'S Kinema Old Boys' Association enters its 32nd year with a record membership of 130, despite the qualification limiting membership to those who were in the Trade before 1913.

Sixty members turned up for the annual general meeting held at Old Trafford, Manchester, last week.

HAROLD SMITH (Hollinwood), who presided, accepted on behalf of the members a chain of office to be worn by the president.

This is a gift to the association by A. Caplan, who unfortunately could not be present. The presentation was made by M. Caplan, brother of the donor.

A LETTER from A. Baylis, of the Regal, Chesterfield, calls attention to a slip in a recent "Long Shot," in which it was stated that F. A. Prior, C.E.A. Vice-President Elect, addressed Sheffield branch members on film care. This was incorrect, the preacher of the gospel of film care in Sheffield being C. Wheatman, chairman of the Notts and Derby Film Damage Committee.

MR. BAYLIS, in the course of his letter, gladly pays tribute to Mr. Prior's excellent work both within his own branch and as propagandist for the formation of committees in other territories. Mr. Wheatman has also been indefatigable in the cause, and he is to be congratulated on the fact

CLOSE-UPS:—

Vestibule Conversation

ONLY three pictures were shown to the critics this week. They were "To-night and Every Night," "To-morrow the World" and "And Now To-morrow." We can imagine this rather involved conversation between manager and patron.

Good evening! What are you showing—"To-night and Every Night"?

"To-morrow the World."

I'm not interest in what you're showing to-morrow, what I want to know is if you're showing "To-night and Every Night"?

And I've told you we're showing, to-night and every night, "To-morrow the World."

But I don't want to see "The World" to-morrow, I want to see "To-night and Every Night," to-night.

Listen, "To-morrow the World" is showing to-night and every night.

Oh, I get it, the World is some new kinema that's showing "To-that Sheffield was persuaded by his pleadings to form a Film Care Committee in that area.

NEARLY 300 Members of Parliament and a string of prominent newspapermen went to last Friday's opening of "To-morrow the World" at the London Pavilion.

On more than one occasion they applauded the searching anti-Nazi sentiments of the story, during the actual presentation.

Applause during screening is surely rare in the West End.

LATER, under Joe Pole's chairmanship, a party of politicians and publicists gave their opinions of the issues raised by the film during a pleasant session at the Hungaria.

Much too long a list to enumerate here—but, at the risk of being unfair to some of the others, I should say that Viscount Hinchingbrooke, M.P., and Kingsley Martin gave the most interesting comments.

And Lieutenant A. J. Martin, R.N.V.R., a **KINE.** man home on a few days' leave, gave a forthright Serviceman's view of the problem of what to do with Nazi youth.

BILL PEPPER, former manager of the Regal, Marble Arch, and more recently of the Warner, Leicester Square, is back again on the Continent as C.O. of a R.A.F. unit.

This young veteran of the last war's Independent Air Force is now a Squadron Leader.

"MEET me in St. Louis" at the Empire is doing such good business that it is being held over for a fourth week. This Metro film is well worth the hold-over. It has been doing really good business during its three weeks, and when I visited the Empire Monday evening last I had a job to find a seat.

THE STROLLER.

WHAT THIS NEW AMENDMENT REALLY MEANS TO THE C.E.A.

By

W. R. FULLER,

General Secretary of the C.E.A.

THE important amendment to be moved to the rules of the C.E.A. at the annual meeting comes from the London and Home Counties branch, and reads as follows:—

"To organise managers, assistant and relief managers and trainee managers into a separate section and to provide for any such separate section special conditions, contributions and benefits and to establish sectional branches where deemed necessary."

At the present time the Association has no power to organise a separate section for managers, and this amendment, if carried, does no more than give the necessary authority to the Association to proceed.

The wording of the amendment is copied from the rules of the N.A.T.K.E., and therefore will be free from any suspicion. It operates for the N.A.T.K.E. to make the managers trade unionists.

As the C.E.A. is also a trade union, it will not be overlooked that operation of the same rule will also enable managers, as members of the C.E.A., to be trade unionists.

I have not yet seen the constitution of the Cinema Managers' Association. Presumably it has one. I inquired some time ago as to the means adopted to prevent the C.M.A. (tail) from wagging the N.A.T.K.E. (dog), and found that Tom O'Brien looked after the C.M.A. funds and controlled any tail-wagging movements in this manner.

W. R. FULLER

There is not much to this point except to indicate that the N.A.T.K.E. is not oblivious to the fact that some precaution and complete autonomy are not inconsistent, and I see no reason why the C.E.A. scheme, when framed, should fail to offer autonomy as complete as that granted by the N.A.T.K.E.

After the Amendment

After the amendment to the C.E.A. rules is carried at the annual meeting the next step will be for the General Council to draft a scheme for the separate section. I imagine that when the General Council has agreed to the scheme, it will be circulated to the branches for their comments before being put into effect. There will be plenty of opportunity to criticise and amend if found necessary..

There has, in fact, already been an amount of criticism, mostly from interested parties, as to the scheme itself which has not yet been framed.

*

LET us take the points of criticism and see what they are worth:

1. The managers ought to be consulted.

This overlooks the fact that the C.E.A. is an employers' organisation, and the people to be consulted first are the employers, which is what the General Council is doing. Employers are being asked whether they want the Association empowered to have a separate section for managers.

2. I have a resolution from a meeting of managers viewing with concern the establishment of an organisation within the C.E.A. obviously designed to reduce the existing C.M.A. to impotence.

C.E.A. will Not Recognise C.M.A.

It is news to me that anything the C.E.A. proposes to do will reduce the C.M.A. to impotence. As long as the C.E.A. declines to recognise the C.M.A. it cannot be a matter of reducing the C.M.A. to impotence, and as far as I am aware, there is no intention on the part of the C.E.A. to change its policy and to recognise the C.M.A.

3. Why not let the C.M.A. leave the N.A.T.K.E. and set up on its own account,, or join up with some other body?

This question is subtle, because it never appears to come forward officially from anyone authorised to put it.

One of the C.M.A. representatives thought this proposition had been made, but it was officially denied, and I think the reason is fairly obvious, if what I hear is true, that the C.M.A. lives more or less rent free and receives much service similarly either free or in both cases for a very nominal amount. I have heard the benefit of this service estimated at as much as £1,500 a year.

How Long will It Carry It?

It is quite understandable that the C.M.A. is not immediately wanting to leave the N.A.T.K.E.

How much longer the N.A.T.K.E. will want to carry the C.M.A. is another side of the question. Quite possibly, when their estimable General Secretary becomes occupied in Parliament with a constituency as well as the T.U.C. to look after, he may find the maintenance of the normal relations of the N.A.T.K.E. with the C.E.A. sufficient to occupy what time is left on his hands, without the additional joy of a foster parent for an adopted offspring.

No objection is raised to any manager joining any society he desires. The principal thing with which he is concerned is the use that society can be when he has joined and is paying a regular subscription.

This is where the question of recognition becomes vital.

There is very little a society can do for managers unless it receives the recognition of the C.E.A., and when a manager knows it is not forthcoming he can very well ask himself what is the use of belonging.

I Can Give Many Reasons

If anyone asks me what is the use of belonging to the C.E.A. I can always give him half a dozen very good reasons.

*

I CAME to the conclusion that it was a pity that managers' affairs were being bandied around the Trade in a not too dignified manner. It is no use sections of managers being thrown into opposition with the C.E.A. All that does is to thrust them into opposition with their employers, because it is beyond question that the C.E.A. represents and stands for the views of the employers.

That is why I think it desirable that managers should be included in a scheme which brings them closer to their employers, thereby adding to their dignity and prestige.

At any rate, next week it is the views of the employers that are sought by the C.E.A. as to the wisdom of taking power to be able to set up a separate section for managers.

I have a feeling that a large majority of employers is going to vote in favour of doing so.

—By Screencomber

night and Every Night," to-morrow?

Sap! We're showing "To-morrow," to-night—see!

All I ask is if you'd tell me whether "To-night" is showing to-night or to-morrow.

And I've told you, "To-morrow," to-night.

"And Now To-morrow"?

"To-morrow" to-morrow; to-night 'To-morrow' and to-night and every night—"TO-MORROW"!

They part in a days!

All Change

UNDER the title "Hollywood Explains," the *News Chronicle* publishes the reasons why the novel "Hangover Square," has undergone so many alterations as a film. Although the novel is set in 1939 it was felt it would be more effective to change the period to 1903 and to turn the lead from a drunken, bar-lounging car salesman with a split infinitive to a brilliant musician with a split personality.

Also, to give value for money, instead of one murder, Hollywood chucked in some earlier ones that don't occur in the book, and instead of making the girl a nasty type they have turned her into a good girl.

There may be some other slight changes we have overlooked, but at least they have still set it in London, which is more than we can say for Walt Winkleheim's screen version of the Dickens' novel, "The Old Curiosity Shop." Wart has staged it at sea, and renamed it "The New Curiosity Ship," a mystery vessel for the plans of which the Germans would pay highly. "Little Nell" becomes "Little Bill," a brave midshipman, and "Quilp," the vinductive dwarf, is now "Quilp" the bos'n, a great-hearted giant of a fellow who protects "Little Bill." "Mr. Micawber," who wasn't in the original anyhow, instead of being a poor man waiting for something to turn up, is so rich and successful that he spends his life waiting for something to turn down.

In a statement Mr. Winkleheim said, "I believe these slight adjustments will improve a good but otherwise slow-moving story, but not one foot of film will be turned until the changes are O.K.'d by the author personally."

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAR. 15 AND WED., MAR. 21

Thursday

The Suspect
(G.F.D.-Universal)

Leicester Square Theatre. **10.30 a.m.**

Cast: Charles Laughton, Ella Raines, Dean Harens, Henry Daniell, Rosaline Ivan, Molly Lamont, Clifford Brooke and Maude Eburne. **Director:** Robert Siodmak.

This film is based on a "Cosmopolitan" magazine story by James Ronald. It is said to give Charles Laughton one of his best rôles as a pleasant mild-mannered business man in London in 1902 who is nagged beyond endurance by his wife, played by Rosaline Ivan. Laughton's unhappiness increases when his son, Dean Harens, leaves home, and he turns to young Ella Raines for friendship.

Laughton is later suspected of the murder of his wife and a drunken neighbour.

Twenty-four-year-old Dean Harens is a newcomer, his first screen part being with Deanna Durbin in "Christmas Holiday."

Bluebeard
(Pathe)

Studio One. **10.45 a.m.**

Cast: John Carradine, Jean Parker, Nils Asther, Ludwig Stossel, George Pembroke, Sonia Sorel and Emmett Lynn. **Director:** Edgar Ulmer.

This high budget "thriller" from PRC is one of the most gripping dramas yet produced by this studio and gives John Carradine a role that places him among the top-line players of macabre roles.

Carradine has the title-rôle of an artist-puppeteer living in Paris at the end of the last century who commits a series of "Bluebeard" murders and is suspected by his many acquaintances. A trap is set for him which leads to strange results as well as to his final capture.

Bowery Champs
(Pathe)

G.-B. Theatre. **2.30 p.m.**

Cast: Leo Gorcey, Huntz Hall, Billy Benedict, Bobby Jordan, Gabiel Dell, Thelma White and Evelyn Brent. **Director:** William Beaudine.

The latest East Side Kids Monogram comedy has a neat story with a mystery angle and is their funniest film to date.

Leo Gorcey, playing the rôle of the self-assured Muggs, is working in a newspaper office when a murder story "breaks" and the crime reporter cannot be found. So Muggs decided to visit the scene of the murder, and assisted by the gang, proceeds to unravel the mystery in his own unconventional way. The result is a series of hilarious situations leading up to a fighting finish.

Friday

I Accuse My Parents
(Pathe)

Studio One. **10.45 a.m.**

Cast: Mary Beth Hughes, Robert Lowell, John Miljan, Vivienne Osborne and George Meeker. **Director:** Sam Newfield.

Here PRC have made an interesting and timely drama, told with restraint, of the troubles of a young man whose parents are too busy to give him the guidance and help that he so badly needs.

A newcomer, Robert Lowell, is teamed with Mary Beth Hughes in a story which tells how the youth in an endeavour to find a career becomes unwittingly involved with a gang of crooks. It is not until he is faced with a murder charge that his parents realise that they are to blame.

A Yank in Australia
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Cast: Al Thomas, Hartney Arthur, Jane Connoly, Kitty Bluett, Fred Bluett, Marie La Varre, Craig Cranford and his Band. **Director:** Alfred Couldring.

A musical romance, produced at the Commonwealth Film Studios, Sydney, Australia.

West of the Rio Grande
(Pathe)

Pathé's Own Theatre. **2.30 p.m.**

Cast: Johnny Mack Brown, Raymond Hatton, Dennis Moore, Christine McIntyre, Lloyd Ingraham and Kenneth MacDonald. **Director:** Lambert Hillyer.

Johnny Mack Brown, hero of many outstanding Monogram Westerns, plays the lead in this latest of the series.

An U.S. marshal is sent to a small town to watch over the forthcoming election which a gang of outlaws are attempting to arrange for their mutual benefit. There are fights and thrills before the convincing dénouément brings a more settled local government to the town.

Veteran featured players Raymond Hatton, Dennis Moore and Christine McIntyre have principal supporting rôles.

Monday

Swing Out Sister
(G.F.D.-Universal)

G.F.D. Private Theatre. **10.30 a.m.**

Cast: Rod Cameron, Billie Burke, Arthur Treacher, Frances Raeburn Jacqueline de Wit, Samuel S. Hinds and Fuzzy Knight. **Director:** Edward Lilley.

Rod Cameron as a symphony conductor who prefers swing, Frances Raeburn as a concert singer who plays in a night club, and Milburn Stone as the owner who falls in love with her, form the triangle in this romantic story. The troubles in which these three find themselves in their attempts to decide just who loves Frances, whom Frances loves, and who prefers music to swing are in the end swept away by the loving couple, Jacqueline de Wit (as Frances' companion) and Arthur Treacher (as Rod's great friend).

There is a fine organ speciality by Selika Pettiford, and the Leo Diamond Quintet maintains its standards.

Come Up Smiling
(Ambassador)

Studio One. **11 a.m.**

Cast: Will Mahoney, Shirley Ann Richards, Jean Hatton, Evie Hayes, Alec Kelloway, etc. **Director:** William Freshman.

Described as a "riot of merriment," this Cinesound film, when first released, got an excellent reception from the critics.

Featuring Will Mahoney with his Derby hat, a cigar, a pair of amazing dancing feet and a flair for comedy, the story is of the trials and tribulations of two fairground showmen and their pathetic and humorous attempts to raise enough money to provide medical attention for the throat affliction of the vocalist daughter of one of them.

The Secret Stranger
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Cast: Rex Lease, Bobby Nelson, Janet Chandler, Yakima Canutt, Mabel Strickland and her horse "Sunday." **Director:** Elmer Clifton.

A thrilling Western, with all the toughness demanded by the masses. Trick shooting, rough riding, hard fighting, double-crossing, and the inevitable happy ending all in the usual storybook manner, but providing the means to keep the audience at full tension until the troops arrive and the fate of the bad men is decided.

Tuesday

A Place of One's Own
(Eagle-Lion)

Leicester Square Theatre. **10.30 a.m.**

Cast: Margaret Lockwood, James Mason, Barbara Mullen, Dennis Price, Dulcie Gray, Moore Marriott, Helen Haye. **Director:** Bernard Knowles.

The story of a house, which, despite new furnishings and new occupants, still continues to influence Margaret Lockwood, who plays the rôle of the companion to Mrs. Smedhurst, the owner. The way in which it guides the destinies of a young couple in love has to be seen to be believed. It is a ghost story, but this happens to be quite different as you see no ghost. A production that British exhibitors will be proud of.

Dad Rudd, M.P.
(Ambassador)

Studio One. **10.45 a.m.**

Cast: Bert Bailey, Connie Martyn, Yvonne East, Fred McDonald, Ossie Wenlan, Valerie Scanlan, Alec Kelloway, Frank Harvey, Grant Taylor. **Director:** Ken G. Hall.

When first issued and reviewed was described as "One of the best to come from down-under because of it's down-to earth human qualities. Built primarily for the laughs, this one bids fair to emulate the success of "The Rudd Family Goes to Town."

Comedy is the predominnant note of the film with hilarious and thrilling election episodes which result in "Dad Rudd" being returned to Parliament.

Wednesday

She Gets Her Man
(G.F.D.-Universal)

G.F.D. Theatre. **10.30 a.m.**

Cast: Joan Davis, William Gargan, Vivian Austin, Leon Errol, Milburn Stone, Virginia Sale, Vivian Austin, Russell Hicks, Donald MacBride.

Director: Erle Kenton.

Joan Davis, America's antic queen of comedy, has a rollicking part in this hilarious Universal comedy-melodrama which has a sharply divided line between the comedians who set about the serious business of finding a murderer and the serious characters who are one by one suspected as a result of the most comical situations.

Joan, the daughter of a former woman police chief, is brought to town to help solve a series of mysterious murders. She is singularly unsuccessful at first and is soon marked as the next victim, but at the right moment she retrieves her reputation and earns the town's gratitude by revealing the killer. A theatre with spooky props provides many laughs, and when Joan needs help against a gang of toughs she runs round town annoying the citizens so much that they follow her and land in a free-for all with the gang.

Charles Laughton finds happiness with his second wife, Ella Rains, in the Universal drama THE SUSPECT. G.F.D. release

Lake Placid Serenade
(British Lion-Republic)

Studio One. **10.45 a.m.**

Cast: Vera Hruba Ralston, Eugene Pallette, Vera Vague, Robert Livingston, Stephanie Bachelor, Ray Noble and Orchestra, Harry Owens and his Royal Hawaiians. Roy Rogers, guest star. **Director:** Steve Sekely.

The picture's delightful story opens in a Czechoslovakian village and moves to Lake Placid, America's famous winter playground. Vera Hruba Ralston, former Czechoslovakian skating champion, is star of this Republic film, described as one of the most lavish ice musicals ever filmed.

She appears as a young village girl who, after winning the skating championship, is invited to America, where she becomes a sensation, and being prevented from returning to her country by the war, seeks an uncle whom she has never known. With her uncle and her cousin she finds romance and happiness which culminates in the Lake Placid Carnival.

With its beautiful skating star and supporting cast of important feature players, its breathtaking spectacle, music and romance, it provides entertainment which cannot fail to appeal to all.

The Border Patrol
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Featuring Bill Cody and his great Arabian Horse, with Molly O'Day. Martin Garralaga, Ted Adams. Joe De La Cruz, John EEliot, Merril MacCormick. **Director:** J. P. McCarthy.

Full-blooded story of smugglers and revolutionists, Mexican territory, manners and terrifying customs concerning their methods of treatment of prisoners and traitors. Adventure and romance judiciously intermingled.

Keep Your Powder Dry
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Lana Turner, Susan Peters and Laraine Day. **Director:** Edward Buzzell.

A Woman's Army comedy drama. teaming three most interesting female stars—Lana Turner, Susan Peters and Laraine Day. It tells of three girls who enlist in the Women's Army Corps from varying motives. Lana joins in order to secure an inheritance which she can only claim if she has proved herself worthy of receiving it, Susan enlists after her soldier husband has been assigned overseas, and Laraine joins to keep unbroken the military tradition of her family.

The picture provides an authentic illustration of the basic training given to women in the American Army.

TELEVISION REPORT—AS EXHIBITOR SEES IT

By E. Richard Eadie

E. Richard Eadie, chairman of the Northern branch of the C.E.A., is the first exhibitor to comment on the Television Report.

In this exclusive letter to the KINE. *he examines the immediate post-war possibilities—and dangers—of television, from the exhibitors' angle.*

It is suggested in the Report that television be restarted after the war from Alexandra Palace, London, on the old system of 405 lines definition.

Very significantly, the report does suggest that the definition should ultimately be of the order of 1,000 lines and that the introduction of colour and stereoscopic effects should be considered.

The estimated cost of service in London and possibly six provincial stations is £1,750,000 a year, with a capital outlay of one and a half million pounds.

It suggests that a kinema television licence at a special fee be introduced.

Definition Not Good Enough

Disadvantages as regard kinemas are that a 405-line definition is not good enough for large-screen reproduction.

Clearness would be very unfavourable when compared with ordinary film standards, and Technicolor films would give a greater contrast still. Seats close to the screen would be useless as patrons would only view an indistinct blur.

There is no interchangeability with television reproducing apparatus—kinemas in order to get a larger or clearer picture could not change to, say, an 800-line definition and have their machinery altered to suit. Entirely new apparatus would be required.

[*This is not quite correct. It ought to be possible to change over on the reception side at a moderate cost. The transmission side would need entirely new apparatus.*—ED.]

50-Mile Radial Area

At present, programmes can only be radiated over a 50-mile area. It would be necessary for your kinema to be close to a "booster station." Cables can be laid costing £1,000 a mile or, alternately, copper tubing can be used at an even greater cost. It will be easily realised that the cost will be enormous and impossible without the assistance of a Government grant.

Programmes can cost anything from £100 to £5,000 per hour, according to the nature of the programme. At present, in ordinary wireless broadcasting, the B.B.C., in order to save expense and trouble, makes great use of gramophone records.

In television, it can readily be seen that in a similar manner, the B.B.C. will want to use entertainment films. It will save them a lot of expense.

A Huge Kine. Advertisement

They may consider that this will be a great advertisement for the kinema films. I feel this would be a great mistake and would urge the C.E.A. to resist in every way possible any such suggestion.

The decision to use the 405-line definition is made in order to suit the makers of television sets who have large stocks on hand. It is clear that neither kinemas nor the general public would be well advised to spend their cash on apparatus which is not satisfactory—which is not interchangeable and which is already out of date.

If, on the other hand, at a later date, the B.B.C. decides to go on to 800- or 1,000-line definition, then will be the time for the kinema Trade and the public to get moving. Competition to the kinema by these improved systems would then become a serious matter. It can readily be appreciated from the details given why some of our prominent C.E.A. people have been saying that television in kinemas will not be feasible, or economically possible, for another ten years from now.

This is also supported by expert opinion.

[A technical survey of the Report is given in the "Ideal Kinema" supplement to this issue, with special reference to the large screen problem.]

Maud, Duchess of Wellington, the Lord Southwood, President, and Lady Waddilove, Chairman in the absence of Phyllis Calvert, at a recent meeting of the Premiere Committee, which is arranging the first performance of BLITHE SPIRIT, to be held at the Odeon, on Thursday, April 5. Proceeds will be devoted to the benevolent funds of the organisations representing all the film industry's workers

Stross Buys Another

Raymond Stross has secured the kinema at Maghera, County Derry, which, for the past ten years, has been leased by Supreme Cinemas. Their lease runs out at the end of this year. Raymond Stross proposes to rename the kinema Palladium.

BETWEEN TWO WOMEN is one of M-G-M's current offerings and was recently Trade shown. It features Van Johnson, Lionel Barrymore and Gloria de Haven

RESTORING SOVIET'S LENFILM STUDIOS

By Mikhail Dolgopolov

One of the largest and finest Soviet film studios—Lenfilm—suffered seriously during the German bombardment of Leningrad. Enemy artillery, fire and air bombardment caused damage to the laboratory, pavilions and workshops.

Some Lenfilm workers returned to Leningrad from Alma-Ata (Kazakhstan) in the Spring of 1944. Work had then begun on the restoration of the premises.

While workers were restoring the studio, pavilion No. 1 turned on its equipment for the first time after a three-year interval, and Producer Alexander Feintsimer began work on "Forward, Baltic Seamen."

The film portrays the sailors of the Red Banner Baltic Fleet who defended Leningrad.

By August, 1944, all the principal actors, cameramen—had returned to Leningrad from Soviet Kazakhstan. Sergei Vasilyev, one of the authors of the film "Chapayev," was appointed art director.

Other films are now being shot in the studios: "Army General"—script by Boris Chirskov—will portray the new Soviet strategy and growth of the higher ranks in the Red Army.

Producer Semeyen Timoshenko is working on the film "Aerial Slow Coach," based on his own script. This is a humorous tale of how Soviet flyers in a small training plane "U-2" outwit the vigilance of the enemy.

The third feature film now under way at the studios is "Tempest," about work in an aviation plant.

Several new films will be started shortly. They will include a full-length film about the defence of Leningrad.

With the completion of the new pavilions and workshops, Lenfilm will enlarge its production plan and regain its former position as one of the foremost film studios in the Soviet Union.

"BLITHE SPIRIT"

Seats Selling Well

HANDSOME purchases of more seats for the Odeon première of Noel Coward's "Blithe Spirit" were made at a committee meeting held at Claridges' last Thursday. They included a further donation on behalf of J. A. Rank of £500, in addition to £1,000 already given; these sums were announced by W. H. Thornton. Lord Southwood, President of the Premiere Committee donated £250.

Phyllis Calvert took the chair and was supported by Lord Westwood, Lady Wilkinson, George Elvin and Llewellyn Rees.

Tom O'Brien, secretary of the N.A.T.K.E., referred to the unseen labour of the humblest members of the entertainment industry, from kinema usherettes to studio hands, often under conditions of danger. The stars and business chiefs had done much in the cause of other charities before and since the war begun. Mr. Llewellyn Rees also spoke.

Total of sum raised up to last week-end was about £7.000, and a target of £10,000 is aimed at. The five unions of the entertainment industry will benefit from the gross total, all expenses being borne by Mr. Rank. Thursday, April 5, is the date of the gala performance of this Two Cities production, with most of the theatre cast, directed by Anthony Asquith.

◆

Unmarried Couples Must Sit Apart

After a fortnight, during which the young couples of Clones, Co. Monahan, Northern Ireland, were able to sit together in their local kinema, the "no-fraternisation" rule was reimposed this week.

Unmarried couples had to separate immediately they entered the kinema, women going to one side and men to the other.

No explanation of the resumption of the rule—which previously was in operation for two years—has been forthcoming.

Officials said that they had strict instructions to enforce the rule, and all the couples complied. It is the only kinema in Clones.

AMERICAN REVENUE FROM THIS COUNTRY

Sixty-Two Millions

IN the House of Commons on Wednesday last week, Sir Leonard Lyle asked the Chancellor of the Exchequer what was the total amount of money transferred to the U.S.A. since 1940 in payment for the exhibition of American films in this country; and what amount had been received in respect of the exhibition of British films in the U.S.A.

Sir John Anderson replied that in the five years 1940 to 1944 the total sum transferred to the U.S.A. in connection with films exhibited here was approximately £62 million. Corresponding figures in respect of British films exhibited in the U.S.A. were not available.

◆

SEPARATE PERFORMANCES

St. Helens Exhibitors Explain

St. Helens exhibitors have informed the local magistrates why they are unable to comply with their verbal request that instead of continuous performances there should be separate houses and the facility for the pre-booking of seats restored.

Representatives of the exhibitors attended a meeting of the justices and pointed out that the existing times and methods of admitting patrons to each kinema giving continuous performances were found to be most convenient to the majority of patrons and licensees.

This was not an opportune time to alter the system, but they were prepared to reconsider the matter when hostilities ceased and normal conditions were restored, including late transport services and the extra staff needed to deal with pre-bookings.

At last week's adjourned licensing meeting the chairman said the justices hoped licensees would reconsider their attitude.

Actor-Manager's Death

His many friends in the theatrical and kinema business will regret to hear of the death of A. B. Bourchier, son of the late Sir Arthur Bourchier, with whom he was associated as actor manager at the Strand Theatre for five years. After a period of touring with stage productions he joined A.B.C. in 1939 and managed their kinemas at Rochdale, Walham Green, Harrow Road and Winchester. Later he joined the Odeon circuit and served with them at the Brixton Astoria. He was only 34 years of age.

The C.T.B.F. benefited by a dance on March 3, organised by G. E. Wharton, manager of the Essoldo, Newcastle, in the Old Assembly Rooms, Sol Sheckman, managing director, was present.

The Film Trade After the War

WANTED—A NATIONAL FILM CORPORATION

MOST of us have been so pre-occupied with the immediate war needs that we have not given adequate consideration to the problems that will arise on the termination of hostilities.

That does not apply to organised powerful interests which have been busy consolidating. The position of the film Industry is an example of that.

SPEECH BY

Ellis Smith, M.P., in Manchester on Tuesday

It is now a vast industry; its potentiality cannot be measured. This Industry in its modern form is relatively young; it employed keen young people, most of whom have been called to the Forces.

It is time consideration was given to the release of key technicians that will be required to develop the film Industry as soon as possible after the end of the war.

Even before the war we had technicians and producers that compared favourably with those in the forefront of the world film Industry.

After the war many Government departments will require films: the Ministry of Education will want films: achievements in connection with Britain's war effort should be filmed. All this is evidence of the great future of the British film Industry, provided we are prepared to plan to enable the Industry to cater for Britain's requirements.

President Waits for Reports

The President of the Board of Trade has said he saw little likelihood of any action being taken during the present Parliament to implement the report of the committee appointed by the Cinematograph Films Council to deal with tendencies to monpoly in the film Industry.

He gave as his reason that he was still waiting to receive the observations of the film Trade on the Report, and shortage of Parliamentary time.

The trade union representatives of the technical personnel of the Industry and others associated with them, regard this decision as most unsatisfactory.

"Nothing Will Be Done Yet"

It is obvious that film Trade bodies which are dominated by one interest, will not be in a hurry to let the Board of Trade have their comments, particularly if they know, as they must know, that nothing will be done until the comments are forthcoming.

If no action is taken during the lifetime of the present Parliament it is obvious that this will become a controversial question after the next general election, and in all probability, unless we have a Labour government, steps will be taken to consolidate monopoly interests.

In view of the comprehensive nature of the Report, and may I stress its unanimity, the least the President of the Board of Trade could have done would have been to prepare legislation basd upon its recommendations.

So far as we can gather nothing has been done on these lines.

We are to enter the post-war period with, on the one hand, the need for the development of an active and flourishing Industry, untrammelled in its growth by monopoly, and, on the other hand, monopolies stronger than they have ever been.

The monopolies gave an undertaking two years ago to the President of the Board of Trade that they would not acquire any further interests in kinemas, without the approval of the President of the Board of Trade . . . .

Control of Laboratories

The monopolies have recently acquired 20 kinemas, and this means that in parts of London, the only kinema available now to any British producer outside certain interests, comes under an American interest, or an associated British group which is under American control.

Monopoly recently acquired control of laboratories which are considered to be among the finest in this country. If it is impossible now, owing to delays, for the Board of Trade fully to implement the report of the Films Council, then we urge that as a minimum, the committee's 22 recommendations should be implemented as soon as possible.

B.B.C. Has Done Fine Job

The British Broadcasting Corporation has made a very fine contribution to the war effort. We give them all the credit that is due to them for that, but the B.B.C. needs to be made more democratic. Then they should have control of television and films. They could be called upon to take over the films department of the M. of I., or could they not have a department like the National Film Board of Canada.

It should be the State's responsibility to encourage the presentation of the best features of British life.

We are going to need a policy of this kind, and we have to provide for British needs in television and films.

We need British Commonwealth films. There will be a great market for them after the war—films depicting our home life.

Why should we not have a British Commonwealth Films Corporation with our own British Corporation working with representatives of Britain, Canada, Australia, New Zealand and South Africa to run the Commonwealth Films Corporation.

We have fought the war to save democracy.

Now we must work to develop British democracy.

Films can be a great contribution to that end.

C.E.A. Managers' Section

BRADFORD ADVOCATES C.M.A. COLLABORATION

AT a meeting of Bradford and district managers, called by A. Hyde, the C.E.A. chairman, the following resolution was passed:—

"The Bradford managers view with concern the establishment of an organisation within the C.E.A. obviously designed to reduce the existing managers' association.

"The Bradford managers would be prepared to support the establishment of a managers' section of the C.E.A., providing the scheme and constitution is drawn up in consultation with the officers of the C.M.A. in such a way that the aims and ideals of the latter organisation are properly covered."

London C.M.A. Protest

The executive committee of the London branch of the C.M.A. has passed a resolution deprecating the proposal of the London and Home Counties branch of the C.E.A. to form a section for managers within that association.

This, it is stated, would amount to a virtual conscription of employees into an employers' organisation and is directly counter to the principles of free association.

◆

Sinclair Hill Dies in Plane Accident

By the death on active service of Wing Commander Sinclair Hill, O.B.E., aged 49, British film production loses a notable figure, whose association with the Trade dated back to 1912 when he joined the Tyler Film Company. Later he went to Italy with the Itala organisation.

Sinclair Hill, however, will be chiefly remembered for his long association with the Stoll company, of which, ultimately, he became managing director at the Cricklewood studios.

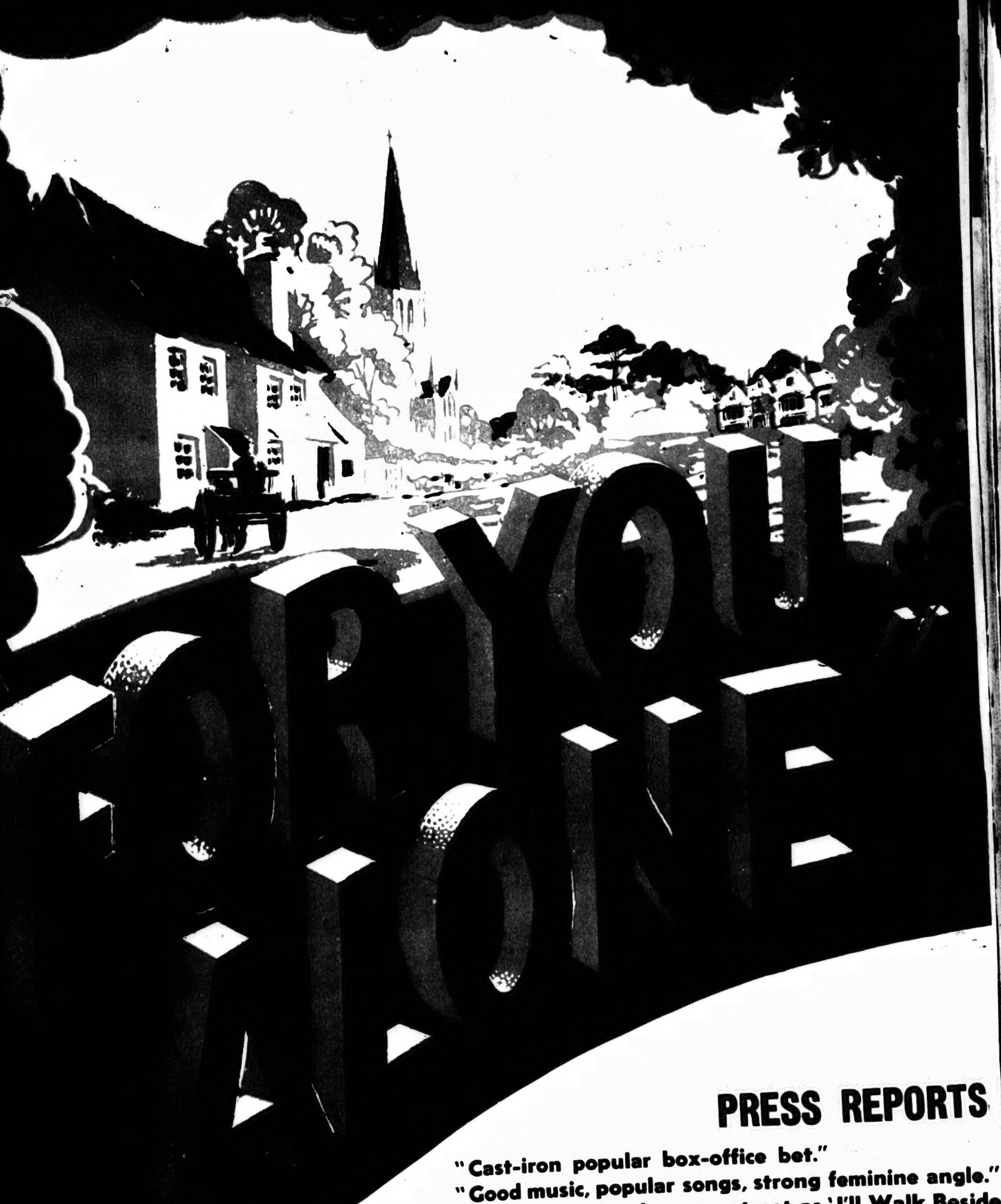
As a director he was responsible for many silent successes, including many of the Matheson Lang subjects for Stoll. One of his best films at this studio was "Guns of Loos," in which Madeleine Carroll made her debut.

One of the earliest British sound films, "Dark Red Roses," was directed by him before he went to G.-B. where he directed a number of successes, including "Greek Street."

Subsequently he became associated with Harcourt Templeman in the forming of Grosvenor Films, of which he was chairman and director.

SEAT SLASHING

Campbell, Scotland, Town Council have discussed an "epidemic" of seat-slashing in the local kinemas. A case was reported to them recently where one kinema had paid several hundred pounds for the renewal of the upholstery, much of which had been slashed before it was a week old.



PRESS REPORTS

"Cast-iron popular box-office bet."
"Good music, popular songs, strong feminine angle."
"The whole is in the same street as 'I'll Walk Beside You' and the comparison is its confident recommendation."

Kinematograph Weekly

"Undeniable success on proven Butcher lines."
"Romantic drama with music."

Cinema

A Prediction

Betty

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GROWS IN
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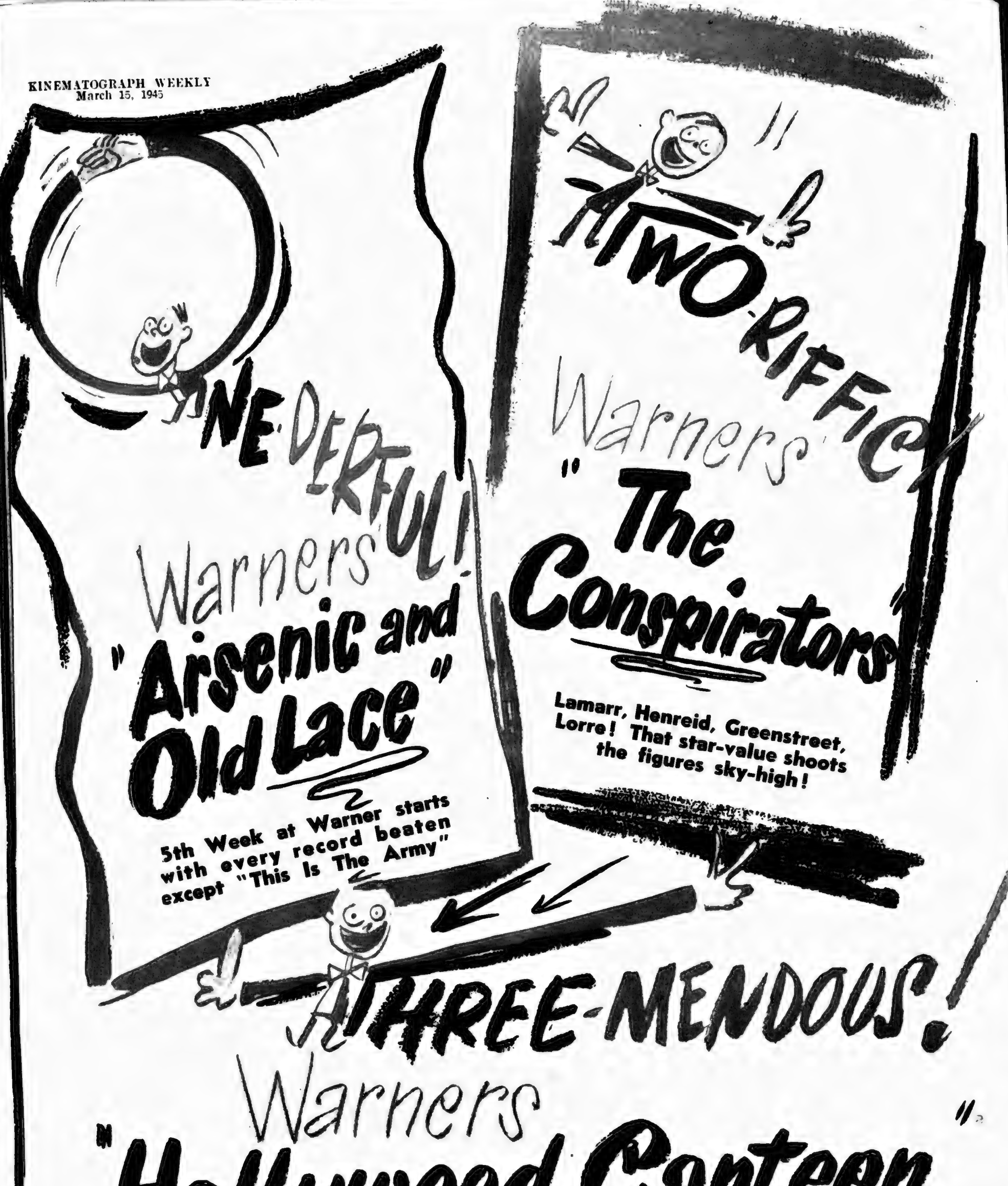
F.L.HARLEY


ONE-DERFUL!
Warners'
"Arsenic and Old Lace"
TWO-RIFFIC!
Warners'
"The Conspirators"
THREE-MENDOUS!
Warners
"Hollywood Canteen"

5th Week at Warner starts with every record beaten except "This Is The Army"

Lamarr, Henreid, Greenstreet, Lorre! That star-value shoots the figures sky-high!

All of Hollywood's heart is in it—and most of Hollywood's stars. "Smash! Sockaroo! Wow!" shouts Motion Picture Daily. "Thrill will be shared by millions here!" says Daily Film Renter. "Assured box-office for all exhibitors!"

JACK L. WARNER, *Executive Producer*

Fredric March and Betty Field in TOMORROW THE WORLD (U.A.) current attraction at the London Pavilion

"C.M.A. MIGHT SWAMP ANNUAL C.E.A. MEETING"

Fear that the proposed alteration of rules to permit of the formation of the C.E.A. Managers' Section might be given a stormy passage when it came before the annual meeting in London was expressed at last week's meeting of the Leeds branch.

The possibility was mentioned that Mr. Pember, General Secretary of the C.M.A., might organise his manager-members duly armed with authority to vote.

Both Harry Hopkins and Charles Metcalfe thought that the General Council's policy of not objecting to the rule alterations was based on the desirability of having a scheme in front of them before making a decision. There was something in that.

Mr. Metcalfe added that the only justification of the Association being mixed up in anything like this was if the managers wanted it. Mr. Fuller could sound the managers on this by post.

H. Masterman said a special meeting of managers had been called in Bradford for the position to be explained.

J. Hylton mentioned that Mr. Hyde was due to put the situation to the Bradford members.

Mr. Metcalfe said he did not see how this could be so, as no scheme had actually been tabled. In fact, much point had been made of "ignorance or prejudice" in criticisms being made before a scheme had been put on the table.

◆

Sheffield Director's Death

A link with Sheffield's second oldest kinema was severed last week by the death of Archer Frederick Phoenix, of Middleswood Road, Sheffield, a co-director of the Phoenix kinema, Hillsborough, Sheffield. He was 62.

The Phoenix was opened as a kinema in March, 1911, by Mr. Phoenix's father. A. F. Phoenix worked at the kinema most of his life. His co-director, Cecil Phoenix, recently declined an invitation to become president of the Sheffield branch of the C.E.A.

Padiham, Lancs, magistrates have granted the renewal of the theatrical and kinematograph licences in respect of the Grand Theatre and also the kinematograph licence of the Globe.

Royal Premiere in Australia

"Western Approaches"

The first film ever to have its première in Australia under royal patronage will be the Crown Film Unit's production, "Western Approaches." The M. of I. received a cable this week stating that the copy of the film which was recently flown to that Dominion will be shown in Canberra on March 6 before the Governor-General, H.R.H. the Duke of Gloucester, the Duchess of Gloucester and representatives of Government Departments.

◆

Nottingham Scientific Film Society

Members of the Nottingham Scientific Film Society were shown two outstanding films at their monthly show held last week in the News Theatre, Nottingham The productions were "Children of the City," which deals with the juvenile delinquency problem in Scotland, and "Danger Area," which was shot in a war factory.

In addition to the two films already mentioned, others included a documentary dealing biologically with the "Sea Urchin" and a M. of I. featurette designed principally for farmers and farm workers entitled "Vegetable Seed Growing."

◆

Broke Records at Rickmansworth

All records were broken at the Picture House, Rickmansworth, during the showing of "Western Approaches" (Br. Lion).

Patrons during these three days contributed the sum of £35 11s. 5d. towards the Merchant Navy Comforts Service. No collecting box was sent round but the money was deposited voluntarily, in a collecting "boat" at the entrance of the theatre.

PLEA FOR INDEPENDENT PLANNING COMMITTEE

Leeds' Resolution to General Council

The desirability of a separate Planning Committee—some preferred calling it a Policy Committee—was raised at the meeting of the Leeds branch of the C.E.A., and a resolution was passed unanimously that "in view of the urgent problems confronting the Industry the Planning Committee should be divorced from the General Purposes Committee, and become an independent committee elected by the General Council." Harry Hopkins presided in the absence of Claude Whincup.

Dennis Walls remarked cynically that altering the name might cause added confusion to those delegates who never took part in discussions, never uttered a word, and merely raised their hands one way or the other when a vote was called for.

Coun. **Gommersall** thought the matter of Parliamentary representation was one that might be discussed by this committee.

An assurance was given by C. P. **Metcalfe** that the Legal, Finance and Parliamentary Committee had not neglected this matter. There was some feeling that a lot could be done with local M.P.s.

Mr. Walls stated that he had not raised the matter at the last meeting in London because it had been accepted in principle by the General Council, and W. R. Fuller had promised it would not be lost sight of. As Mr. Fuller had said, it might be a little premature, but the speaker did not agree with a comment made in London that such a representative would be a paid hack.

Mr. Metcalfe said that Head Office had good contacts with the Ministries. Something more than that was wanted, however—a department to which they could turn when the necessity arose. There might be a different Parliamentary situation, of course, when the General Election took place.

Mr. Walls agreed that local contacts had value, but that did not mean that they would be speaking for the Association in one voice. It often happened that individuals stressed a pet idea. They must have a guiding policy prepared for them.

Catering Agreement

Mr. Metcalfe expressed the opinion that there was no point in ventilating objections to the recent catering agreement any further. He said that he had made inquiries which showed that the Hotel and Restaurant Proprietors' Association dealt only with the large establishments, and the organisation dealing with smaller cafés had been inactive. Hence the feeling that the C.E.A. could deal adequately with the situation. The snags raised by the Leeds branch were regarded by Mr. Hinge as worthy points.

J. Jesson attributed the lack of activity by the trade bodies concerned to the pending Commission on the question.

Mr. Shaverin pointed out that certain Lancashire kinema interests not only dissociated themselves from the agreement, but threatened withdrawal from the Association.

Mr. Walls thought the matter had been hopelessly mismanaged. Small café people were not represented at all, and at the G.C. meetings the hands of those who knew nothing about the subject went up automatically when the President asked for a show. In any case, he did not think the present time opportune to settle wages problems, as conditions might be very different after the war.

Mr. Jesson said the catering trade thought the whole thing would collapse, as so many cafés took so little that they could not be burdened with heavy wages.

When the subject of cut price admissions was mentioned, it was stated that Leeds had no bargain matinées.

Reduced Prices

The **Chairman** said that bargain matinées were condemned as an Association policy in 1939. They did not want to teach London their business, but it seemed wrong to him that renters should show films in kinemas under their wing, not only before Trade shows, but also at reduced prices. They ought to set the example, and not pursue cut-price tactics.

Mr. Metcalfe felt that Mr. Hopkins, who raised the matter, should be well satisfied with the attitude of Headquarters. The circuits in general were against the policy, and would be the losers if the practice spread to the provinces—a possibility during a slump.

Fuel Problems

The coke situation as it affects kinemas was discussed.

Mr. Greenwood explained his difficulties before getting a permit.

Coun. **Womersley**, of the Leeds City Council, who was invited to make a statement, indicated the difficulties faced by the Corporation Dept. concerned, and conveyed the suggestion of the local coke controller that the branch should contact the Ministry for an allocation as an essential industry.

The **Chairman** felt that a deputation might be of benefit, but there was a feeling that as the delivery problem had to be tackled with corporation supplies, and the coke dealers were usually effective, members should acquaint the secretary immediately any problem arose, and that they should take steps to store as much as possible during the summer months.

It was decided to make a grant of £10 10s. to the F. J. Brown Testimonial Fund, in addition, of course, to individual contributions.

Mr. Hopkins described Mr. Brown as a tremendous asset to the Association, and **Mr. Metcalfe** endorsed his great helpfulness, which the Leeds delegates had so often experienced.

Tribute to W. Prodgers

A vote of appreciation of the services he has rendered to the branch, and of the esteem in which he is held, was passed when W. Prodgers tendered his resignation as a delegate on leaving the area, where he has been A.B.C. supervisor for many years, to take up a new district in the South of England.

Messrs. **Hopkins** and **Metcalfe** referred to his keenness and enthusiasm.

It was decided to defer the appointment of a new delegate to the next meeting.

The membership application of the R.A.F. Base Station kinema, Pocklington was granted.

The usual permission to kinemas and skating-rinks to open from 12 noon to the customary closing time on Good Friday has been notified by the Chief Constable of Leeds.

Civic Film for York?

York Publicity Committee is asking the Corporation to agree to a proposal by British Foundation Pictures to produce and distribute a film of York at an estimated cost of £1,100. The film would run 15 minutes and be shown in some 700 kinemas throughout the country.

D

GILBERT CHURCH and J. C. JONES *present*

TWO QUOTA RE-ISSUES OF OUTSTANDING MERIT

BERT BAILEY

with

THE INIMITABLE RUDD FAMILY

in

"DAD RUDD, M.P."

"The first Australian picture that we remember hearing a good round of applause given at the close."—*Faulkner.* "Excellent popular entertainment with powerful pull on title's link-up with previous winner."—*Cinema.* "One of the best Australian pictures yet sent over."—*Daily Film Renter.* "This Australian comedy is the logical follow-up to 'The Rudd Family goes to Town.' One of the best to come from down under, because of its down-to-earth human qualities. Built primarily for the laughs, this one bids fair to emulate the success of its predecessors at the box-office."—*Kine Weekly.* C.E.A. 8 marks.

TRADE SHOW, STUDIO ONE, TUESDAY, MARCH 20, AT 10.45 A.M.

To be preceded by "SERVANT OF A NATION"—A New African Travelogue

WILL MAHONEY

with

SHIRLEY ANN RICHARDS and JEAN HATTON

in

"COME UP SMILING"

"First-rate offering for the masses."—*Cinema.* "It's gaiety and spontaneity of humour should ensure it a very warm welcome at all popular halls."—*Kine Weekly.* "Good light entertainment." —*C.E.A. Report.* "Will Mahoney in his top form."—*Faulkners.* C.E.A. 8 marks.

TRADE SHOW, STUDIO ONE, MONDAY, MARCH 19, AT 11 A.M.

AMBASSADOR

FILM PRODUCTIONS LIMITED

GERRARD 3872/3

179, WARDOUR STREET, LONDON, W.1

AMBAFILM
RATH, LONDO

In the Courts

SALE OF A KINEMA

£2,000 Judgment Reversed

IN the Court of Appeal on March 8, E. C. Roy, who sold his pollo Kinema at Manchester to ssociated British Cinemas, Ltd., hrough Max Milder, for £150,000, uccessfully appealed against the udgment of the Lord Chief Justice Lord Caldecote), directing that he hould pay £2,000 commission on he sale, and costs, to Gerald rthur Ridley, who claimed that it as through his introduction of Ir. Milder to Mr. Roy that the sale ook place.

Mr. Roy's case was that the sale as not made through Mr. Ridley's ntroduction, because before that appened negotiations had started hrough other parties. He agreed hat £150,000 was the figure at hich Mr. Ridley said the sale was take place, but he maintained hat the Lord Chief Justice wrongly nferred that, because that was the um realised, Mr. Ridley's introuction was the effective cause of e sale.

Lord Goddard, giving a judgment ith which Lords Justices du areq and Lawrence agreed, said e could not see, on the evidence, hat Mr. Ridley brought about the ale, or did anything more than ontribute to the sale in a minor egree. The fact was that the offer Associated British Cinemas, td., of £150,000, which Mr. Roy ccepted, was made through nother party who opened the negotiations without, at that stage, disosing that the company were the rincipals behind him.'

Mr. Ridley's introduction was not e effective cause of the sale, and e appeal must be allowed, with sts.

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SELZNICK APPEAL REFUSED

Vivien Leigh's Play to be Produced

The Cou f Appeal, on March
refus an application on
half of P ducer David Selznick
an ord to expedite the hear-
g of th interlocutory appeal
ainst a sion of Mr. Justice
omer ref g to restrain Vivien
eigh from pearing in an eight-
eeks' pro ial tour of the play,
The Ski our Teeth."
It was d that the play was
e to g into production next
onday.
Valentin Holmes, for Miss
eigh, obj ed that the applica-
n was u asonable, because Mr.
stice R r gave his decision
fortnight go and no indication
an inten n to appeal was given
til last iday. In the mean-
me addit al commitments had
en made relation to the play
which 2 actors were engaged.
Lord Jus e Scott said counsel
ould co r and mention the
atter aga later in the day, but
en the rt rose for the day,
further pplication had been
ade in th ease.

L.C.O.B.A. Discusses Post-War Trade Conditions

RECORD MEMBERSHIP REPORTED

REPORTS were presented at last Friday's annual general meeting reviewing the attitude of the Lancashire Cinema Old Boy's Association, the membership of which now stands at 130.

Some discussion ensued on such matters as likely post-war conditions, television and training of ex-Servicemen, etc., but ended inconclusively. The chairman pointed out that Trade politics were outside of the province of L.C.O.B.A., which was primarily a social organisation. Members agreed.

The rest of the proceedings dealt mainly with the social and benevolent work of the Association. What was particularly encouraging to members was the enrolment of new members and the collection of £35, of which £25 was sent to Glebelands and £9 to the C.T.B.F. In addition, H. Smith, the president, organised a charity concert at his Hollinwood kinema, the staff of which gave their services and made up the proceeds to the round sum of £100. In the last three years the Old Boys have subscribed £250 to trade charities.

New Officials

R. T. Stott, who until his withdrawal from the kinema Trade had been hon. secretary for six years and had done much to infuse vitality into the Association, was unanimously acclaimed president; Vic. Millgate (Walturdaw) president-elect; J. Brierley, chairman (for the 14th consecutive year); Fred Baldwick (Manchester News Theatre), hon. secretary; J. Brearley, representative to Society of Cinematurians; and W. H. Ellwood, B. C. Gibbs, F. A. W. Stanbury, T. Harrop, E. L. Jennings, Fred Collinson, J. Howe, H. Smith, F. Blinkhorn, Coun. W. Wolstencroft, V. O. McNiff, C. Brown, C. J. Whitaker, A. Seddon and A. Leigh, committee.

Annual Dinner

After the business meeting, the annual dinner was held. Speeches were numerous and fraternal and were a fitting prelude to an excellent entertainment, for which F. Blinkthorn provided the artistes.

The committee of L.C.O.B.A. is to arrange a programme of social events, mainly bowling competitions, for the summer months. The Association has three silver challenge cups.

Anton Walbrook, Margaretta Scott and Peter Sinclair in a scene from the new Associated British production, THE MAN FROM MOROCCO, which is to start a London pre-release run at the Warner Theatre on Friday, March 23 (Pathe)

"A TREE GROWS" IN BROOKLYN

Francis Harley Predicts a Fortune

Seldom does the managing director of one of the big renters commit himself in the way that Francis L. Harley, 20th Century-Fox's C. in C., has done in the advertisement which appears in to-day's issue of the KINE. For Mr. Harley categorically affirms his belief that "A Tree Grows in Brooklyn" (the 20th-Fox film version of Betty Smith's best-seller) will prove the biggest grosser of the year.

And that statement coming from the usually cautious Mr. Harley should mean that "A Tree Grows in Broadway" is *big*!

At any rate, 20th-Fox, who Trade-showed the picture on Tuesday, describe it as one of the top events of their top year and the advance information from America shows that it is already proving itself a record-breaker over there.

"Latch-on-to the Affirmative!"
(SONNY)
with
HERE COME THE WAVES

Red Cross Collections

The Prisoner of War fund benefits by £966 as the result of collections held at the Odeon, Playhouse and Central, Bury St. Edmunds. General Sir Archibald Home, Controller B.R.C.S., sent a personal letter of congratulation to the managers concerned, W. Hall and F. Graves.

No "Kick" from British Films

Because the picture-going public has become so used to foreign films, they cannot see the British way of life on the screen and get a kick out of it. This comment was made by Roger Manvell, author of the Penguin book "Film," when he addressed Servicemen at Gateshead recently.

Hollywood Producers Ready for Rehabilitation

MILDER ON POST-WAR RESPONSIBILITIES

THE American motion picture Industry is well geared to its post-war as well as its war-time responsibilities, according to Max Milder, managing director of Warner Bros. in this country, who recently returned from a business visit to New York and Hollywood.

"Show business is about the only business that has not been 'charging it to the Government,'" says Mr. Milder. "New York is in the middle of a cash payment boom which is based on the expense account. Newly rich war-time spenders have led to the rise of luxury speciality shops, fancy jewellers and lavish department stores all handling wads of bank-notes. Wealthy patrons have been buying up art treasures, but the kinema Industry remains the one legitimate, universal and cheap entertainment.

"Despite the boom, Hollywood producers have refused to cash in on the war-time conditions and are conscious particularly of their responsibilities towards the post-European war period of rehabilitation which they realise is close upon us.

Story Purchases

"In lining up the company's new products, Warners have been paying top prices for top-line subjects, and the latest of these, the life story of Cole Porter, has begun production at Burbank. It cost £75,000 in story rights, but this figure was eclipsed by the cost of stage successes, the highest price being paid for 'Life With Father,' now in its 274th week at the Empire Theatre on Broadway, where it is averaging £3,000 a week.

In renewing Sunday kinema licences the Manchester Watch Committee agreed to continue the existing arrangements as to the admission of children under 16 years of age if accompanied by parent or guardian.

Bing Crosby and Betty Hutton in HERE COME THE WAVES (Paramount)

U.S. ACTORS AID BRITISH SAILORS

The "American Theatre Wing," an association of American actors and actresses who run New York's Stage Door Canteen, decided, after the film about the canteen had been shown in England, to give 25 per cent. of the proceeds to charity. Three-quarters was to go to the orphanage maintained by Gracie Fields, and the rest to a charity to be named by David Coplan, managing director of United Artists, the distributors of the film.

The Lord Mayor of London's Appeal for King George's Fund for Seamen was the charity nominated and as a result has received £250

Teachers Wish to Control Films

West Nottinghamshire schoolteachers have tabled a resolution for the annual conference of the National Union of Teachers in London stating that they are worried about "the harmful effect of the kinema upon the youth of the country" and calling on the executive to "take all the necessary steps to include a measure of control over this potent educational factor in any policy of post-war education."

PARAMOUNT'S BIGGEST BOX-OFFICE BET

Executives of Paramount are convinced that their scintillating Bing Crosby-Betty Hutton-Sonny Tufts musical, "Here Come the WAVES," is headed for a total gross that may not be beaten for many a long day.

The picture is to be Trade screened on Friday, March 23, at the Carlton at 10.30 a.m.

In its first week at the New York Paramount, the picture set the third highest week's record in the entire history of the theatre. In its first week at the Michigan Theatre, Detroit, it topped "Going My Way" by several thousand dollars! At the Alabama, Birmingham, and the Fox, Atlanta, previous records of "Going My Way," "The Story of Dr. Wassell," and "Star Spangled Rhythm," were beaten.

Predicting that "Here Come the WAVES" would be one of the Industry's biggest money-makers in 1945. Paramount emphasises the tremendous drawing power of its star values represented by Bing Crosby, Betty Hutton and Sonny Tufts.

Mark Sandrich produced and directed "Here Come the WAVES," which contains many big new song hits, an intriguing romance, loads of hilarious comedy and Betty Hutton in a dual rôle.

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'PARIS UNDERGROUND'

Gracie Fields Co-Stars with Constance Bennett

Constance Bennett, starting her activities as an independent producer with "Paris Underground," an adaptation of the novel by Etta Shiber, announces that Gracie Fields will co-star with her in the picture, which she is producing herself. Miss Bennett will play the part of Kitty, a wealthy young American. Kurt Krueger will enact the rôle of Captain Webber and Andre Charlot (internationally famous for ~~his~~ "Charlot's Revue") a noted French beauty specialist. Gregory Ratoff will direct. The picture will be released by United Artists.

RKO-Radio Preparing More Trade Shows

OUTSTANDING SUBJECTS

SEVERAL more important subjects are being prepared by RKO-Radio for early Trade show. They are claimed to be among the biggest properties ever handled by the company

The line-up includes Walt Disney's newest full-length feature, "The Three Caballeros," which is playing with conspicuous success on its initial U.S. screening.

"The Three Caballeros" merges cartoon and live-action on the same frame of film, and in this way marks an innovation for Disney.

Two of Disney's most popular characters, Donald Duck and Jose Carioca, appear with Panchito the Fighting Cock, a lovable rascal who is expected to win instantaneous popularity. Aurora Miranda, sister of Carmen, heads the "live" cast.

Romantic Mystery

Hedy Lamarr, George Brent and Paul Lukas are in the principal rôles of "Experiment Perilous," a romantic mystery drama which was seen recently by Bob Wolff, RKO-Radio's managing director, who believes that it will prove a sensational success in this country.

Dick Powell Goes Straight

Another film which Mr. Wolff anticipates will prove a great attraction is "Farewell My Lovely," which brings Dick Powell to the screen in his first "straight" rôle. It is a dynamic detective drama with Powell, a suave investigator concerned with a fascinating and highly exciting mystery meeting romance in the persons of Claire Trevor and Anne Shirley. Jacques Tourneur directed.

British Offering

Another top-rate feature which is now ready for presentation is "Great Day," RKO-Radio's most ambitious British effort, which co-stars Eric Portman and Flora Robson, with Sheila Sim and Philip Friend, Walter Fitzgerald, Marjorie Rhodes and Isabel Jeans. The story is told against a background of an English village, revolves around the activities of [illegible] local branch of the Woman's Institute. The film is dedicated to the latter organisation and is sure of attracting a wide audience from among its many thousands of members.

Pat O'Brien, George Murphy and Carole Landis are the three stars of "Having Wonderful Time."

Timely Topic

One of the most [illegible]ly an[illegible] 'fro[illegible] original films to em[illegible] Hollywood in recent [illegible] "T[illegible] Master Race," deals [illegible] the a[illegible]sorbing topic of the [illegible]-war activities of the Nazis. [illegible]hile it [illegible] in the nature of a ste[illegible] warni[illegible] to the democracies, the [illegible]al message is couched in term[illegible] a gre[illegible] entertainment

Also of front-rank importance [illegible] "Pan Americana," a gay and sparkling musical entertainment [illegible] which Philip Terry and Audr[illegible] Long are featured.

Jane Withers in the Republic production, FACES IN THE FOG which British Lion recently Trade showed

Prints Hold Up 24 New Films

"Kine" Cable from "Motion Picture Daily," New York

TWO DOZEN current releases have been withheld this month due to print rawstock shortage.

THE GOVERNMENT is henceforth releasing gruesome war footage through newsreels to guard against public complacency.

A NEW YORK STATE regulation makes it a criminal oence to discriminate against colour or race in hiring, and includes film business employment.

PARAMOUNT producer-director Mark Sandrich died from sudden heart attack in Hollywood at the age of 44.

RALPH KOHN, former Paramount Treasurer, who helped Zukor to found Famous Players, died in New York at the age of 54.

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15 PER CENT. RAW STOCK CUT

Renters to Adjust Print Orders Immediately

A CUT of 15 per cent. in film stock allocations to renters has been imposed by the Board of Trade to take effect immediately.

This announcement was made early this week by the Board in following terms:—

"For the next two months or thereabouts the shortage of film stock will be more severe than was previously feared.

"There is, therefore, every prospect that last year's rate of consumption by renters will have to be cut with immediate effect by 15 per cent."

This situation has been explained by the Board of Trade to the secretaries of the K.R.S. and C.E.A., and the matter was discussed at a meeting on Tuesday of the Joint Committee of the two associations.

The Board further announces that it is hoped to arrange a further meeting later this week between officials of the Board of Trade and the K.R.S. Council.

All renters are meanwhile advised to adjust their printing orders forthwith.

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N.A.T.K.E. DEMANDS IN ULSTER

Referred to K.R.S.

Northern Ireland branch of the N.A.T.K.E. has sent an "ultimatum" to the representatives of Belfast renters stating that unless they receive a prompt reply to their demand for wages and conditions as recently set out they will report the matter to the Northern Ireland Ministry of Labour and ask for arbitration proceedings.

The renters' representatives have held a meeting and repeated once again that the N.A.T.K.E. should get in touch with the K.R.S. in London.

FILM SHARES NEGLECTED —'DOGS' HAVE MINOR BOOM

EXPERTS FAVOUR ENTERTAINMENT STOCKS ON LONG-TERM VIEW

By Our City Editor

THE kinema share market has fallen into a condition of almost complete neglect. Some operators are turning over into other classes of entertainment shares, such as greyhound racing, which is enjoying a minor boom.

But kinema shares have had a lengthy rise, and for the most part prices are not showing much sign of any heavy recession.

It is only natural, with the war apparently drawing towards its end in Europe, that speculative investors, at least, should think about the possibilities of other forms of recreation. The kinema has had a good run during the war with many of its competitors in a half-closed, or completely closed down, state.

From inquiries in the market, however, I find that there is no real selling by influential and genuine investors. In fact, the view is taken that the British film and kinema Industry is only on the threshold of its career.

Big advances in British technical development in conjunction with colour and television are undoubtedly on the way.

Outstanding movements last week were Madam Tussauds preferred up 6d. at 21s. 9d.; Moss Empire ordinary up 9d. at 42s.; and Twentieth Century 6 per cent. pref. up 6d. at 5s.

Little change occurred in the big groups, and business was extremely small. Odeon, although 1s. down on the week at 40s. 9d., were above the lowest.

LONDON PAVILION PROFITS ARE MAINTAINED

Walter Payne, chairman and managing director of the London Pavilion, speaking at the 58th annual meeting of the company this week, stated that business in the methopolitan area has at different times for some months past been substantially affected by enemy action, some localities suffering more than others.

"Notwithstanding the ups and downs of our revenue throughout the year, the final result is a profit of only some £400 less than for the year ended December, 1943," he told shareholders.

"We have thought it advisable to write off the balance of 'special expenditure' amounting to £500, and this year we recommend an addition of £2,500 to the General Reserve Fund."

That, incidentally, brings the reserve up to £57,080 against an issued capital of £180,000.

Mr. Payne also disclosed that all taxation is provided for, including that on the profits of the year 1944, payable in April, 1946.

In the short time that has so far passed in the current year, business, he said, has been satisfactorily maintained.

At the adjourned Licensing Sessions at Leigh (Lancs) last week, a public music and dancing licence and a cinematograph licence were granted to Arnold Dickenson in respect of the Grand, Leigh.

I.O.W. REQUEST FOR UNDER 16 BAN

The General Purposes Committee of the Isle of Wight County Council have decided to continue S.O. for another year on the same conditions except in one respect, which it made the subject of a recommendation to the council.

In the past the committee considered the desirability of excluding children under the age of 16 from kinemas on Sundays, but was advised that such a condition would be of doubtful validity.

A modified condition was therefore laid down excluding children unless accompanied by an adult.

In a recent case, however, total exclusion was held to be reasonable and the committee has again considered the matter and recommends that after April 1 no child under the age of 16 shall be admitted to a kinema on Sunday.

"Henry V" for Marble Arch

Having established itself as London's longest current run, Laurence Olivier's "Henry V" (Eagle-Lion) is to inaugurate its fifth month in the West End by moving from the Carlton to the Marble Arch Pavilion.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord.	71/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	22/3	+ -/3
,, 6% Pref.	27/9XD	—
,, 4½% Debs.	£106½	—
A.P.P.H. Ord.	27/-	—
Brit. & Dom. Films (12/-)	19/6XD	—
Brit. Lion 7½% Pref. 10/-	12/-	— -/3
Capital Prov. News. 5/-	5/3	—
Cine. Television Dfd. (6d.)	10/10½	—
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont British Ord. 10/-	20/-	—
,, "A" Ord. (5/-)	10/-	— -/1½
,, 5½% 1st Pref.	23/3	—
,, 4½% Debs.	£103	— £1
General The. Prefd (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£106	—
Kinemas (5/-) Ord.	8/6	—
Mde. Tussaud 1/- Def.	2/6	+ -/1½
,, £1 Prefd. Ord.	21/9	+ -/6
Moss Empires £1 Ord.	42/-	+ -/9
,, £1 Cum. Pref.	23/1½	—
Odeon 5/- Ord.	40/9	— 1/-
,, 6% Pref.	25/9	—
,, 5% Debs.	£104½	— £1
P.C.T. 10% Cum. Pref.	35/6	— -/3
,, 7½% "A" Pref.	31/3	—
,, 7½% "B" Pref.	31/3	—
,, Const. 7% Pref.	27/9	— -/3
Scophony (5/-)	4/4½	+ -/1½
Sound City (Films) 6% Pref.	14/-	— -/3
Stoll Th. Corp.	15/-	—
Twentieth Cent. Ord. (5/-)	1/9	— -/-¾
,, 6% Pref. (10/-)	5/-	+ -/6
Union Cinemas 1st Pref.	22/6XD	—
,, 2nd Pref.	22/-XD	—

£1 shares unless otherwise stated.

LEEDS TRIBUTE TO "KINE'S" EX-EDITOR

A tribute to S. G. Rayment on his retirement from the Editorship of the KINE. WEEKLY was paid by Charles Metcalfe at the meeting of the Leeds branch of the C.E.A., and generally endorsed.

Mr. Metcalfe said that Mr. Rayment knew their problems, and dealt with them with a clearness of vision and sincerity of purpose which served the industry well. In his leisure moments he was a charming and cultured companion.

Harry Hopkins remarked on the way Mr. Rayment dealt fairly with all problems, and expressed his views in a manner that maintained the dignity of the business.

NEW PRIVATE COMPANIES

Cowley Entertainments, Ltd.—Private company. Registered February 26. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of concert and billiard hall, rink, bath, ballroom, kinema and theatre proprietors, etc. The directors are Owen Cowley and Gertrude M. Cowley, both of 5, Eureka Road, Midway, near Burton-on-Trent (both directors of Arcadia Caterers, Ltd.). Registered office: Lansdowne House, Hastings Road, Swadlincote.

Essoldo Productions, Ltd.—Private company. Registered March 2. Capital, £1,000 in 1,000 shares of £1. Objects: To carry on the business of kinema, theatre and hall proprietors, etc. The first directors are Solomon Sheckman, 6, Percy Gardens, Tynemouth, kinema proprietor; Lewis Sheckman, 33, Railway Terrace, N. Shields, kinema proprietor. Registered office: Norwich Union Chambers, 24, Westgate Road, Newcastle-on-Tyne.

Raymond Stross (Holdings), Ltd.—Private company. Registered in Belfast February 23. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of proprietors or managers of theatres, palaces and halls, kinematograph shows, and exhibitions. The directors are Kathleen Stross, 637, Antrim Road, Belfast, director; Frances Gerald Doherty, 82, Church Road, Holywood, manager. Registered office: Moore House, Donegall Place, Belfast.

Dolgarrog Cinema, Ltd.—Private company. Registered March 2. Capital, £500 in 500 shares of £1. Objects: To carry on the business of kinema and theatre proprietors, etc. The first directors are Geo. E. Hilton James, Lyndhurst, Llanrwst; Jas. A. Oswin, Aluminium Corporation, Ltd., Dolgarrog. Solicitors: David Thomas Williamson and Co., Llanrwst. Registered office: Dolgarrog Cinema, Dolgarrog.

SATISFACTIONS

Regent (Sunderland), Ltd., Palladium Buildings, Eastbourne Road, Middlesbrough.—Satisfaction in full on September 30, 1942, of second mortgage registered August 11, 1937, securing £2,000. (Notice filed February 24, 1945.)

Holsworthy Cinema Co., Ltd., 8, Fore Street, Holsworthy, Devon.—Satisfaction in full on July 15, 1942, of charge dated February 14, 1933, and registered February 17, 1933, securing £800. (Notice filed March 1, 1945.)

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Gentle Annie ... ... **(M-G-M)—American.**	80 min. (A)	James Craig, Donna Reed, Marjorie Main.	... Jesse James type period outdoor romantic melodrama. Moral issues slightly confused, but characterisation very good.	**Good "outdoors." Should not harm youngsters.**
Invisible Message, The ... **(Equity-British)—American.**	58 min. (U)	Big Boy Williams, Marion Shilling	... Robust tabloid outdoor romantic comedy melodrama. Story and cast adequate.	**Useful western support. Good for youngsters**
***Man from Toronto, The ...** **(Equity-British)—British.**	78 min. (U)	Jessie Matthews, Ian Hunter,	... Reissue of the popular romantic comedy reviewed in KINE. of January 26, 1933.	**Star reissue with good possibilities for the showman.**
Minstrel Man ... ... **(Pathe)—American.**	67 min. (U)	Benny Fields,... Gladys George, Judy Clark.	... Warm, tuneful, sentimentally refreshing romantic musical comedy drama with a colourful old-time minstrel show pivot. Benny Fields good, numbers tuneful.	**Very good popular booking. Just right for youngsters.**
Moscow Skies ... ... **(Soviet Film Agency)—Russian.**	82 min. (U)	Peter Aleinikov. Nina Mazayeva.	... A parallel story to the Battle of Britain. A Russian account of the airmen's defence of Moscow. Very good technically, but lacking in dramatic purpose.	**Good specialised hall booking.**
†National Velvet ... ... **(M-G-M)—American.**	123 min. (U)	Mickey Rooney, Elizabeth Taylor, Donald Crisp.	... Thrilling, amusing and sentimentally refreshing all-Technicolor romantic comdey drama brilliantly adapted from Enid Bagnold's famous novel. New star Elizabeth Taylor excellent and Grand National climax breathtaking.	**Big box-office proposition fo all classes and the family i particular.**
***P.C. Josser ... ...** **(Equity-British)—British.**	88 min. (U)	Ernie Lotinga Garry Marsh.	... Slapstick comedy. First reviewed KINE. January 22, 1931.	**Light comedy booking. Goo for youngsters.**
***Sportlight on Dogs ...** **(Renown)—British.**	31 min. (U)	———	... Interesting, compact and exciting canine featurette with feature quota ticket.	**Valuable general fill-up. Goo for kids.**
Swing Hostess ... ... **(Pathe)—American.**	73 min. (U)	Martha Tilton, Iris Adrian,	... Frivolous, long-winded romantic comedy musicale. Star promising, story weak.	**Very moderate second. N thing to harm youngster**
†Tonight and Every Night **(Columbia)—American.**	91 min. (U)	Rita Hayworth, Janet Blair, Lee Bowman.	... Dizzy all-Technicolor dramatic comedy musical of the London blitz. Story a trifle obvious, but star irresistible. Numbers tuneful and dance ensembles dazzling.	**Excellent general bookin Nothing to harm youngste**
Tree Grows in Brooklyn, A **(20th Century-Fox)—American.**	129 min. (A)	Dorothy McGuire, Peggy Ann Garner, James Dunn.	... Heart-rending, low-life period domestic melodrama faithfully adapted from Betty Smith's best seller. Acting brilliant, direction artistic and showmanlike. Human and feminine appeal terrific.	**Outstanding general booki Definitely not youngsters.**
***Turned Out Nice Again...** **(Ealing Dist.)—British.**	81 min. (U)	George Formby, Peggy Bryan, Elliott Mason.	... Fast moving domestic comedy reissue, with music and song. First reviewed in KINE. May 29, 1941.	**Capital comedy reissue all classes and ages.**
Unseen, The ... ... **(Paramount)—American.**	82 min. (A)	Gail Russell, Joel McCrea, Herbert Marshall.	... Highly-coloured murder mystery melodrama. Story theatrical and confused, but juvenile supporting players clever.	**Moderate title and s shocker. Hardly suit for juveniles.**

*** A British Picture. † Technicolor.**

REVIEWS FOR SHOWMEN

National Velvet

M-G-M. American (U). Photographed in Technicolor. Directed by Clarence Brown. Featuring Mickey Rooney, Elizabeth Taylor and Donald Crisp. 11,088 *feet. Release not fixed.*

THRILLING, amusing and sentimentally refreshing all-Technicolor romantic comedy drama, with an ingratiating and exciting equine interest, describing how a young girl, sure of herself and naïvely confident of Divine guidance, rehabilitates a wayward youth, and, at the same time, trains and pilots a Grand National "winner." The English atmosphere is more colourful than convincing —we have yet to see a girl wangle a mount, let alone be first past the post, in the Grand National—but the delightful acting and the excellent horsemanship of Elizabeth Taylor, the soundness of the story's philosophy, and, above all, the magnificently staged big race offset every extravagance and error in detail. An excellent picturisation of a delightful book, it is adapted from Enid Bagnold's famous novel; it is bound to make top grosses wherever shown. Grand screen entertainment, particularly for the masses and family.

Story.—Mi Taylor, a young jockey who has lost his nerve and sense of moral values, wanders into a Surrey village and is befriended by Velvet Brown, daughter of Mr. Brown, the local butcher. Mi's father has trained Mrs. Brown, Velvet's mother, to swim the English Channel many years before, and Mrs. Brown and Velvet persuade Mr. Brown to give Mi a home and job. Velvet loves horses and luckily wins "The Pie," a horse raffled by the local dealer. Mi helps Velvet to train the horse, and after he resists the temptation to steal the entrance money the animal is nominated for the Grand National. Velvet has faith in Providence and "The Pie," and decides to ride the horse herself when she realises that the jockey engaged hasn't his heart in the job. She is first past the post in a gruelling race, but is disqualified when it is discovered that she is a girl. Nevertheless, she is satisfied that her faith in "The Pie" has been justified. Mr. Brown, who finds it difficult to resist money, wants to cash in on the publicity, but both Mrs. Brown and Velvet see something much more important in Velvet's escapade, and dissuade him. Mi, now completely rehabilitated and reformed, bids them all adieu and confidently faces the world.

Acting.—Elizabeth Taylor, an English born girl, makes a highly successful début as Velvet. She is a natural actress and a great young horsewoman. Mickey Rooney meets all demands as Mi, and Ann Revere and Donald Crisp never put a foot wrong as Mrs. and Brown. Jackie Jenkins also merits appl as the Brown's small son. There is a first supporting cast.

Production.—The story is a tall one, yet down it contains excellent philosophy. emphasises the importance of folly, as we faith, in human conduct—it does us all to go haywire at times provided, of course learn from the hangover—and effectively trates its wise moral in circumstances contribute to delightful domestic and e lent race track comedy drama. The e nating Grand National sequences are vellously well put over and invest Ve masquerade as a jockey with thrilling p bility. Captain Coe could not have do better job, and we hasten to remind astute exhibitor that "National Velvet racing parlance, is a film to "get on." a certainty, but, unlike most certainties pay generous odds.

Points of Appeal.—Clean, friendly, ex and uplifting story, delightful acting brilliant horsemanship of Elizabeth T first-rate supporting characterisation, s thetic and showmanlike direction, National thrills, strong feminine and angle, "U" certificate and title and values.

Continued on page 29

SOMETHING
TO CROW ABOUT

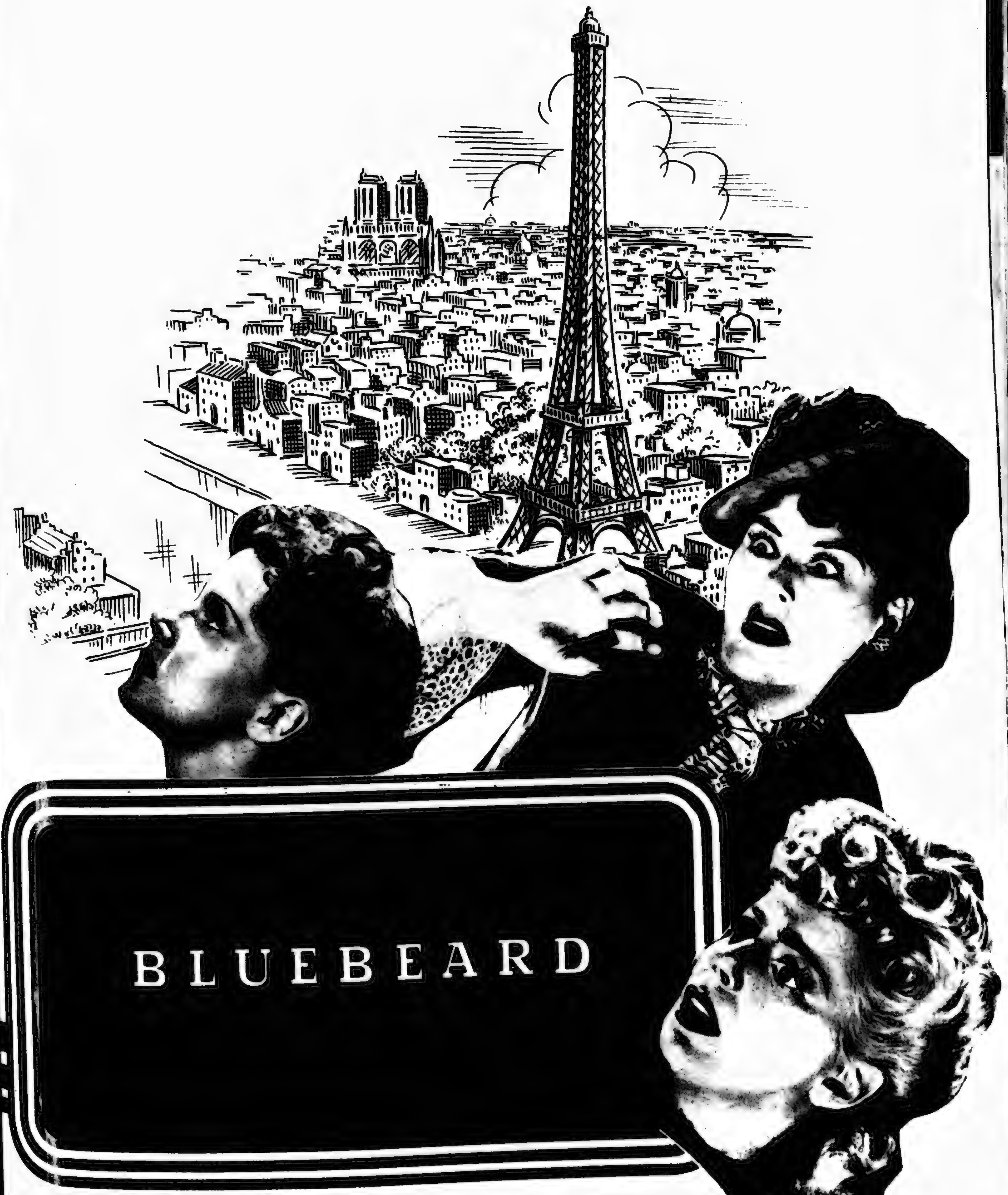
THE MINSTREL MAN

SWING HOSTESS

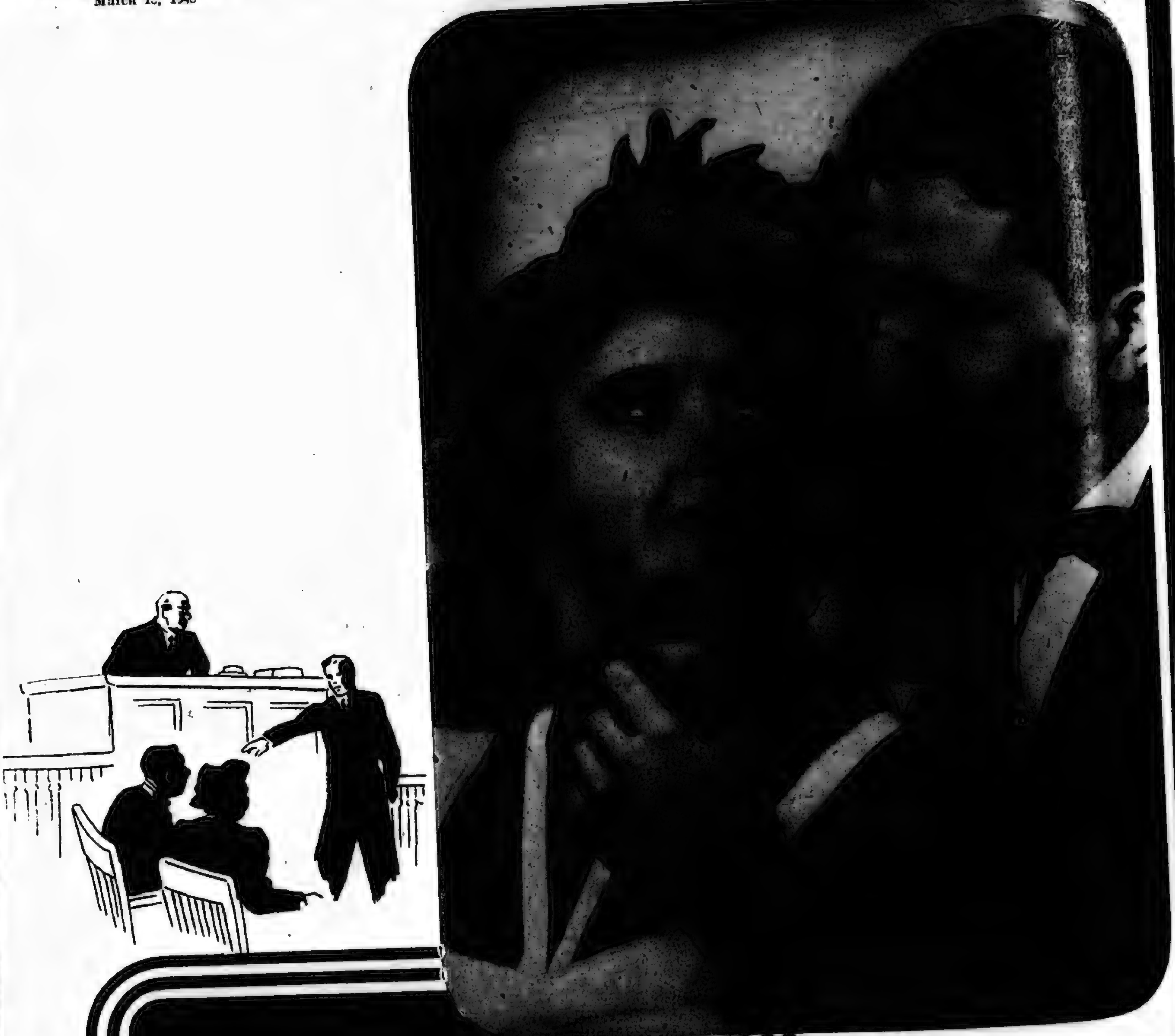
SHADOW OF SUSPICION

BOWERY CHAMPS

THE GREAT MIKE



BLUEBEARD



I ACCUSE MY PARENTS

REVIEWS—Continued from page 18

A Tree Grows in Brooklyn

20th Century-Fox. American (A). Directed by Elia Kazan. Featuring Peggy Ann Garner, Dorothy McGuire and James Dunn. 11,569 feet. Release not fixed.

HEART-RENDING, low-life domestic melodrama, meticulously adapted from Betty Smith's widely read novel, describing the unequal yet triumphant battle of a young Brooklyn girl and her working-class family against squalor, poverty and all the other ills to which the empty purse is heir. It hasn't a very strong sense of humour and neither does it attempt to point a moral, but all the characters live—Peggy Ann Garner contributes a memorable and deeply moving performance as the sensitive and highly understanding young heroine. The period detail—the action takes place some time before the beginning of the last war—is faultless down to the minutest detail. Frequently touching dramatic heights, it is certain to make a deep and profitable impression at the universal box office. Outstanding general booking, an artistically satisfying and emotionally quickening tear-jerker.

Story.—Katie, hard-working wife of Johnny Nolan, a good-hearted alcoholic who earns a precarious living as a singing waiter, has two children—Francie, a sensitive young girl, and Neeley, a mischievous small boy. Katie garners every penny—she has to, and tends to favour Neeley. Johnny, although completely irresponsible, is more sympathetic and understanding and worships the inquiring, poetically minded Francie. Katie's younger sister, Sissy, is a good sport, but changes her husbands too frequently to be considered a good influence on the children. Nevertheless, she and Grandma Rommeley, Katie and Sissy's mother accuse Katie of getting cold and hard. Johnny arranges for Francie to go to a better school, but Katie thinks the sacrifice hardly worth while. Francie senses and is hurt by her mother's hostility; when, however, Johnny dies suddenly she is the first to comfort her mother, and on the eve of her confinement Francie administers to her until Sissy and Granny arrive. Katie has another daughter, and McShane, a friendly policeman, takes over Johnny's responsibilities with the consent of Francie and Neeley. Meanwhile, Francie and Neeley earn diplomas at school and at last the Nolans' troubles appear to be over.

Acting.—Dorothy McGuire gives a very true portrayal as the harried and a trifle hard Katie, and James Dunn and Joan Blondell have their moments as Johnny and Sissy, but best of all is Peggy Ann Garner as Francie. She is responsible for a brilliantly clever and moving child study and invests the film with a measure of greatness. Ted Donaldson, Lloyd Nolan and Ferike Boros are the best of the hand-picked rest.

Production.—The play, which gives a round by round account of a working-class family's fight against poverty and social injustice, focuses much of its attention on Francie and the skilful and graceful manner in which it bares the child's sensitive soul, illustrates her noble spirit and interprets the working of her understanding mind gives a touch of sublimity to its down-to-earth drama. The period is that in which the have-nots had considerably less than they have to-day, and the most is made of their drab environment. The scenes depicting the care with which humble housewife Katie has to shop; the deferred payment on Katie and Johnny's celebration of Johnny's new job, represented by the posthumous birth of Johnny's second daughter; the effect of repression on the highly imaginative child, Francie, the gradual hardening of Katie's mind and soul; Johnny's funeral; the acting of Francie as temporary midwife at her mother's confinement, her success at school, and her father's tribute beyond the grave—she receives flowers ordered by her father before his unexpected death—and shabby yet warm Christmas celebrations constitute the most intimate and moving slices of the class of life with which it so accurately deals.

These and other tender domestic and human touches pattern into a seamy side kaleidoscope which has a touch of greatness and more than a modicum of poetry. Despite absence of star values and gloomy, not to say ugly, environment, the film is certain to make an indelible impression on the minds and hearts of all audiences and women in particular. Seldom have we seen a play that has been so successful in getting into the home and beneath the skin of the underdog.

Points of Appeal.—Grim yet appealing story, brilliant characterisation, artistic and understanding direction, faultless atmosphere, strong human and feminine angles and title.

Minstrel Man

Pathé. American (U). Directed by Joseph H. Lewis. Featuring Benny Fields, Gladys George and Judy Clark. 6,025 feet. Release not fixed.

TUNEFUL and nostalgically appealing romantic musical comedy drama, with a colourful old-time minstrel show pivot, describing the rehabilitation of a popular singer, badly shot up by the death in childbirth of his young and adored wife. It cannot claim many marks for originality, but Benny Fields, an Al Jolson-like performer, and the director know their stuff and squeeze plenty of tears and laughter from the friendly, if time-honoured, proceedings. Technically, it can compete with the best—the minstrel show intermissions are exceptionally well put over—and the song numbers are both appropriate and ear-tickling. Very good popular and family hall booking.

Story.—On the opening night of "Minstrel Man," a 1929 Broadway musical show, Dixie Boy Johnson, the star, makes a hit with "Remember Me to Carolina," a catchy number. Immediately following his success, he learns that his wife Caroline has died in giving birth to a baby girl. Dixie blames Lew Dunn, the producer, for making him go on and disappears, leaving his baby with Mae and "Lasses" White, two old trouper friends. He gets a night-club booking at Havana, but when the patrons clamour for "Remember Me to Carolina" he breaks down and quits. He books passage to America, but the ship goes down, and though a survivor, is listed with the missing. Caroline, Dixie's daughter, inherits her father's talent, and on her 16th birthday Lew signs her up to appear in a revival of "Minstrel Man." Bill Evans, an unscrupulous agent, discovers Dixie in a low café and tries to cash in, but Dixie forestalls him and joins Caroline on the opening night. Both are a success and are permanently reunited.

Acting.—Benny Fields is a complete master of all the histrionic and vocal tricks as Dixie. He turns in a real trouper's performance and is a tower of strength. Judy Clark acts with charm and confidence as daughter Caroline, and Gladys George, Alan Dinehart and Roscoe Karns, all competent old-timers, give first-class support.

Production.—The picture imposes no great tax on the imagination, but neither does it leave anything to chance. The tale, built from ever green and irresistible stage clichés, furnishes just right settings for the accomplished singing star who seizes every opportunity. He appears on Broadway in a minstrel show, in a Havana cabaret, and in a low night-club and puts heart and meaning into his showmanlike rendering of "Remember Me to Carolina," a catchy tune, "Melancholy Baby," and a number of other old and new song hits. The slight, yet appealing paternal angle subtly warms the sentimental songbook, while the spectacular minstrel show sequences entitle it to top billing. It's an "in the bag" popular, and family hall proposition.

Points of Appeal.—Slight yet appealing story, very good performance by Benny Fields, tuneful numbers, colourful settings, strong feminine angle and good title.

Tonight and Every Night

Columbia. American (A). Photographed in Technicolor. Directed by Victor Saville. Featuring Rita Hayworth, Janet Blair and Lee Bowman. 8,259 feet. Release not fixed.

DIZZY, all Technicolor dramatic comedy musical telling of chequered romance between a glamorous, big-hearted showgirl, star of a London theatre, that has proudly defied the blitz, and a gallant young R.A.F. officer. The actual plot, although tempered by fact, is not very far removed from the novelette, and the air-raid sequences are a trifle phoney, but Rita Hayworth acts better, sings better, dances better and, if possible, looks even more ravishing in the lead, the dance ensembles are brilliantly conceived and executed, the numbers tuneful, and the Technicolor photography positively breathtaking. In other words, gay and glittering extravaganza springs from a somewhat superficial and cursory tribute to the West End war-time stage. Excellent general booking, a box-office "sitter."

Story.—Rosalind Bruce and Judy Kane, two very attractive young women, are the stars of the Music Box Revue, staged in one of the very few London theatres which carried on throughout the blitz. Tommy Lawson, a mill-hand, claims to be a dancer and asks for an audition. He performs in front of Mrs. May Tolliver, martinet owner-producer of the theatre, and the girls persuade her to give him a break. He is a success and falls in love with Rosalind, but she is unable to return his affections. One evening Paul Lundy, a handsome R.A.F. officer, strolls in and immediately goes for Rosalind in a big way. She likes him, too, but they quarrel when he takes her to his flat and fails to act his age. Paul determines to right the wrong and gets his C.O. to engage The Music Box Company to appear at a camp concert. The estranged lovers meet and make it up, but there is a second misunderstanding when Paul disappears on "ops" in circumstances that suggest he has again been toying with Rosalind's love. This time the Rev. Gerald Lundy, Paul's understanding parson father, puts things right. Shortly afterwards, Tommy and Judy, who are now more than friends, are killed in a raid. Paul is posted to Canada and wants Rosalind to accompany him, but when she learns of the tragedy she decides to abide by the tradition of the theatre and keep to the boards until the war ends.

Acting.—Rita Hayworth draws very good character, sings and dances delightfully and looks marvellous as Rosalind. She'll sell the film on her own. Lee Bowman is a gallant, if not particularly versatile, Paul, and Marc Platt, a newcomer, is a dancing sensation, as Tommy. Janet Blair, Florence Bates and Philip Merivale also deserve mention.

Production.—The picture, reputed to be inspired by the fine war record of The Windmill Theatre, Piccadilly, is not very original, but its evergreen romantic cliches, skilfully interlaced with tuneful and amusing songs and glittering spectacle—there is a very clever scene showing newsreel figures walking from the screen and a snappy duet in which Rita Hayworth and Janet Blair appear in their "combs"—and bathed in brilliant Technicolor more than compensate for dramatic flippancies, London air-raid inaccuracies and hasty penultimate horrors. Its certain to excite and enthral all the girls. What it will do to the boys is nobody's business! It may not be good documentary—it doesn't even try to bt—but what a musical dish! And what a star!

Points of Appeal.—Popular romantci angle, good looks and delightful performance of Rita Hayworth, clever dancing of Marc Platt, dazzling stagecraft, tuneful and snappy numbers, Technicolor, title and box-office star.

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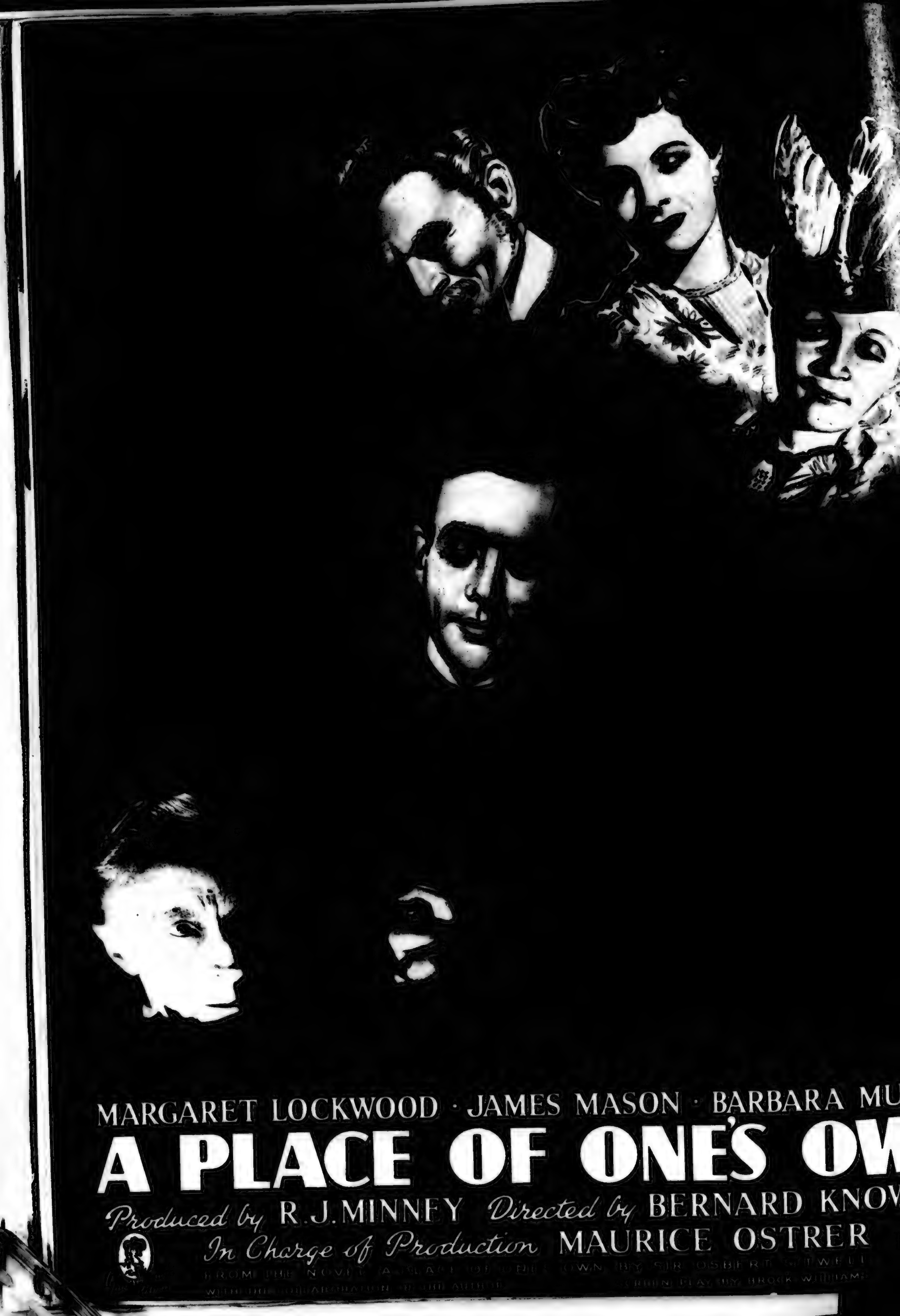


MARGARET LOCKWOOD · JAMES MASON · BARBARA MU

A PLACE OF ONE'S OW

Produced by R. J. MINNEY *Directed by* BERNARD KNOW

In Charge of Production MAURICE OSTRER

FROM THE NOVEL A PLACE OF ONE'S OWN BY SIR OSBERT SITWELL

WITH THE COLLABORATION OF THE AUTHOR

SCREEN PLAY BY BROCK WILLIAMS

REVIEWS continued from page 29

Moscow Skies

Soviet Film Agency. Russian (U). Directed by Ju[illegible]s Reisman. Featuring Peter Aleinikov and Nina Mazayeva. Approximately 8,000 feet. Release date not fixed.

THERE is something very sincere about this story of a young Russian airman who takes part in the defence of Moscow, and from very callow youth becomes a tough fighter pilot.

The war settings, too, are wholly convincing and the slight romantic love interest pleasant, but somehow the picture fails to impress one to any great extent. The development, generally, is too pedestrian and illustrates what should have been the dramatic force of its content. Sub-titling is good and the fact that it is colloquial helps to maintain contact with the audience.

Story.—A young airman, Streltaov, is lucky enough to bring down a German 'plane in his first flight when posted to a squadron, in a trainer 'plane. He is in love with Zoye, a Red Cross nurse at the aerodrome, but quarrels with her when he finds that she is adored by all the officers in the squadron. However, he makes good, becomes a Hero of the Soviet Republic, overcomes his jealousy and finally wins the wholehearted respect of his girl and the entire squadron.

Acting.—Peter Aleinikov is effective and entirely natural as the young pilot, and Nina Mazayeva is attractive, but a trifle theatrical as the nurse. The other characters in the cast are excellently portrayed.

Production.—There is obvious sincerity in the production of this picture, which duplicates in effect the British airman's defence of his country.

It has several brilliantly directed air sequences without Hollywood "glamour," and its war atmosphere is wholly realistic. On the other hand, the love story is very slight and the continuity at times disconcertingly jerky. In fact, one feels that it could have been very considerably shortened and gained even greater effectiveness.

Points of Appeal.—A realistic picture of what Russian pilots underwent in the defence of Moscow.

Gentle Annie

M-G-M. American (A). Directed by Andrew Marton. Featuring James Craig, Donna Reed and Marjorie Main. 7,166 feet. Release not fixed.

JESSE JAMES type period outdoor melodrama, set in Oklahoma in the roaring 1900's, illustrating the moral and ethical complications which arise when a U.S. Marshal finds himself in sympathy with the men—and woman—he is assigned to bring in. Although the problem is competently handled by the leading players, effectively coloured with mother love and romantic sentiment, and embellished with lusty fights, when all is said and done, it still remains a Western. The story solution is, as usual, found in gun-play. Good, but slightly overlong, "outdoors."

Story.—Annie Goss, tough, big-hearted widow of a Civil War veteran, and her two sons, Cottonwood and "Violet," live on an arid farm in Oklahoma. Annie wants to move to Missouri, and she and the boys are not above holding up trains to obtain the necessary funds. They think there is nothing morally wrong in taking Northern money. Lloyd Richland, U.S. Marshal, sent to round up the mysterious bandits, gains the confidence of the suspected Gosses by posing as a hobo and shares their roof. Mary Lingen, a pretty orphan, is also given shelter by the Goss family. Eventually, Richland gets "the goods" on the Gosses, but by this time he has learned to appreciate the better side to their characters and he hates to turn them in. However, the climax comes when Tatum, the sheriff, loses his head and shoots Annie. A regular gun battle follows, and when the smoke clears Richland's task is eased.

Acting.—James Craig is a forthright Richland, Donna Reed looks pretty as Mary, and Marjorie Main, Henry Morgan and Paul Langton contribute powerful and clever studies as Annie, Cottonwood and "Violet" Goss respectively.

Production.—The story goes to great pains to point out that the bad are not always as black as they are painted, that we must speak as we find and that there is so much bad in the best of us, and good in the worst—but, in spite of poignant and exciting moments, the film does not come to any new or profound conclusions. Nevertheless, its stout characterisation and rugged surface action give it considerable human interest and punch.

Points of Appeal.—Robust story, very good characterisation, human angle, convincing period atmosphere, exciting climax and cast.

Sportlight on Dogs

Renown. British (U). Directed by Denis Kavanagh. 3,129 feet. Release April 2, 1945.

INTERESTING, compact and exciting canine interest featurette, dealing principally with the training of sheep and sporting dogs. There are thrilling greyhound sequences taken at coursing meetings and at Wembley track, good close-ups of gun-dogs on a shoot over rough country and intriguing scenes of sheep-dogs doing their stuff amidst picturesque Welsh scenery. The incidents are smoothly welded by appropriate commentary, clearly delivered by Alvar Liddell, and adequate photography. And, incidentally, not the least of its attractions is its feature quota ticket. Valuable fill-up.

Production.—The picture illustrates with unobtrusive showmanship man's best friend at work and play. All types of dogs, from the congenial mongrel to the pedigree pals of president and kings are exhibited, but the most exciting sequences are those showing gun-dogs, sheep-dogs and racing greyhounds on their toes. The well-timed thrills, coupled with good commentary, make the film a happy feature quota special. Moreover, it has nothing to offend those who abhor blood sports. Its family appeal is particularly strong.

Points of Appeal.—Subject, treatment, handy footage and quota angle.

The Unseen

Paramount. American (A). Directed by Lewis Allen. Featuring Gail Russell, Joel McCrea and Herbert Marshall. 7,326 feet. Release not fixed.

HIGHLY coloured murder mystery melodrama, or rather homicidal hotch-potch, set in the ugly shadow of a deserted mansion, scene of an earlier crime. The acting is good—Richard Lyon, son of Bebe Daniels and Ben Lyon, and Nona Griffith, a talented seven-year-old, give exceedingly clever performances as two kiddies caught up in the macabre medley—and the atmosphere is effective, but the plot is far too involved to make plausible, let alone exciting, crime fare. Moderate title and star shocker.

Story.—Elizabeth Howard, a pretty young woman, takes a post as governess to Barnaby and Ellen Fielding, young son and daughter of David Fielding, a widower whose wife had recently died in mysterious circumstances from a broken neck. Twelve years before, Marian Tygarth, owner of the shuttered and gloomy mansion next door, murdered her husband, Commander Tygarth, with the help of her lover, Charles Evans, the local practitioner. She wants to reopen the house, but Evans fears that the body of Commander Tygarth will be discovered. When Marian proves adamant, Evans hastily plans to dispose of the body. Meanwhile, Barnaby acts strangely and Elizabeth discovers that Maxine, his former governess, has a hold over him. Later, an unknown woman, Maxine, and Marian have their necks broken and for a time David is the principal suspect, but a final homicidal fling reveals Evans as the killer. The victims knew too much. By this time Elizabeth and David are in love and Elizabeth looks like becoming Barnaby and Ellen's stepmother.

Acting.—Gail Russell acts well as the sensitive and frightened Elizabeth, and Joel McCrea, Isobel Elsom and Herbert Marshall, as David, Marian and Evans respectively, are as convincing as their parts will permit, but it is Richard Lyon and Nona Griffith, as Barnaby and Ellen, who walk away with the honours. The two handle exacting rôles with skill and naturalness.

Production.—The picture is entitled to some credit for introducing to the screen a couple of clever child performers, but its disjointed and theatrical story—its crowded last reel is completely taken up with explanations—prevents it from gaining top marks as an essay in the macabre. It is impossible to catch up with all that happens before the play opens and this leads to confusion rather than thrills. As a shocker, it's a good child study.

Points of Appeal.—Clever performances by juvenile players, colourful atmosphere, good title and attractive cast.

Swing Hostess

Pathé. American (U). Directed by Sam Newfield. Featuring Martha Tilton, Iris Adrian and Charles Collins. 6,696 feet. Release not fixed.

FRIVOLOUS, long-winded romantic comedy musicale covering a pretty girl's struggle to join a famous dance band. The star, Martha Tilton, is promising and the staging is satisfactory, but the sketchy plot wearies some time before its foregone conclusion. Second mainly for swing fans.

Story.—Judy Alvin, a pretty and ambitious girl living in a cheap vaudeville boarding house with Marge O'Day, her live-wire friend, has one aim in life, to sing with Benny Jackson's band. Marge appoints herself Judy's agent and arranges for Judy to have an audition, but unfortunately Benny Jackson and Fralick, his gramophone manufacturer sponsor, are otherwise engaged. The disappointed Judy then takes a job as record-changer at a juke-box exchange. In this capacity she starts a feud with Benny Jackson, whom she has never seen. Meanwhile, Marge gets up to her tricks and she has Judy's voice recorded at Fralick's factory. Phoebe, a dizzy blonde, is Fralick's pet and he mistakes Judy's recording for Phoebe's and signs Phoebe up. The error is soon discovered, but many more complications arise before Judy ultimately gets her wish.

Acting.—Martha Tilton has a way with her and sings quite well as Judy, and Iris Adrian amuses as the slick, vernacular Marge, but Charles Collins and Harry Holman, as Benny and Fralick, don't amount to much. Neither do the rest of the supporting players.

Production.—A little clean fun is squeezed into the theatrical boarding house—where one or two good variety acts are introduced as guests—and juke-box sequences, otherwise the film ploughs a somewhat dreary furrow. Its plot has not only been employed many times before, but in happier and snappier circumstances. The stars are not well known either.

Points of Appeal.—Title, songs and incidental variety acts.

The Invisible Message

Equity-British. American (U). Directed by Albert Herman. Featuring Big Boy Williams, Marion Shilling and Tom London. 5,250 feet. Release not fixed.

ROBUST tabloid outdoor romantic comedy melodrama describing how a rambling cowboy and his buddy outwit a plot to rob a girl and her brother of hidden treasure. Although the acting is a trifle rough and ready, the plot has a touch of originality and the fights are well timed and the scenery is picturesque. Modest winner on balance. It

REVIEWS are continued on page 32

REVIEWS—continued from page 31

should register in small provincial and industrial halls.

Story.—John Holt, a ranchowner, has vast treasure, the spoils of a Mexican revolution, hidden on his property. At his death, his daughter Madge and son George inherit his estate, but are unaware of the secret hoard. Meeker, the crooked foreman, stumbles on a clue, but is unable to locate the exact spot. Madge and George become friendly with Bill Williams, a rambling cowboy, and his pal Frank, and give them jobs. Bill accidentally comes into possession of a map giving the position of the treasure and informs his employers. Meeker and his thugs get to hear and storm the Holt ranch, but, needless to say, come off a very second best. At this juncture Bill makes a permanent date with Madge.

Acting.—Big Boy Williams is a forthright Bill, and Frank Yacanelli gets a few laughs as Frank, but Tom London is a rather obvious villain, and Marion Shilling is sadly in need of an up-to-date wardrobe as Madge.

Production.—The hidden treasure tale is not exactly in the Robert Louis Stevenson class, but, nevertheless, has plenty of colour and action. Its two-fisted drive, big siege climax and picturesque scenery will get it over with industrial and schoolboy audiences. And it's got a "U"!

Points of Appeal.—Clear-cut plot, hearty action, picturesque scenery and handy footage.

REISSUES

The Man from Toronto

Equity-British. British (U). Directed by Sinclair Hill. Featuring Jessie Matthews, Ian Hunter and Fred Kerr. 6,921 *feet. Release not fixed.*

THIS is a reissue of the popular romantic comedy first seen in 1933—whether or not it will retain its popularity on its second screening rather remains in the hands of the exhibitor himself. Jessie Matthews is a good bet at all times, and as the setting of this film is rural England, it gives the showman another angle to plug. When originally reviewed we said ". . . the result is a first-class film, one to appeal to the family and masses alike." Allowing for the fairly considerable lapse of time, this is still a good British film and one that exhibitors should give careful consideration to.

Turned Out Nice Again

Ealing Dist. British (U). Directed by Marcel Varnel. Featuring George Formby, Peggy Bryan and Elliot Mason. 7,257 *feet. Release not fixed.*

A REISSUE which is bound to be as popular as when first reviewed in the KINE. of May 29, 1941. George Formby is always popular, and his fans have grown enormously with each picture. In this the song numbers are catchy, and Formby gets into his usual scrapes and gags his way out. One of the highlights is when George gets a little out of hand at a trade dinner—but there are several other sequences which run this very close. Altogether a bright, cheery and human film which should please everybody. Its original classification—"capital comedy booking, a certain money-spinner for all classes"—still holds good.

P.C. Josser

Equity-British. British (U). Directed by Milton Rosmer. Featuring Ernie Lotinga. 8,044 *feet. Release not fixed.*

TYPICAL Lotinga slapstick comedy and broad humour against a background of racing stables, doping the favourite and a comical chase from a prison break ending happily at Gretna Green. The story is slight, but Ernie Lotinga, as a ham detective, works hard to provide lots of rough fun in worsting Garry Marsh, crooked racehorse owner and the villain of some rather melodramatic sequences. Though first shown in 1931 (KINE. review January 22), this popular music-hall type of humour does not date, but the same cannot be said of the women's clothes. Good light booking for family and industrial halls.

Shorts of the Week

GENERAL FILMS

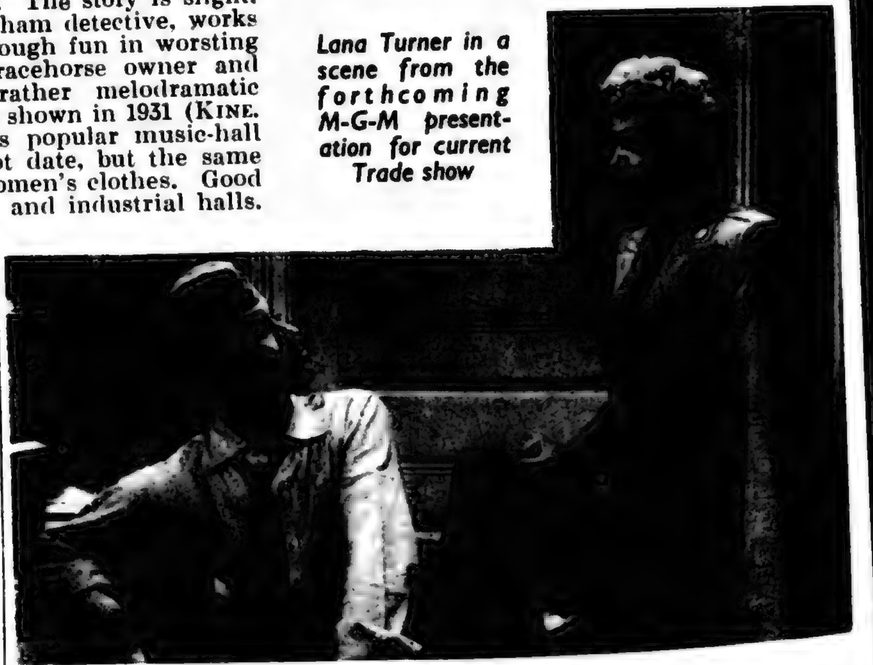
GUESS WHAT? No. 4. *British (U).* 1,614 *feet. Two reels.*—Quiz-master Ronnie Waldman's posers and deliberate mistake with a background of fun-fair amusements, Highland games and stars of screen and sport. Memory-testing flashbacks of Amelia Earhart flights and "Hindenburg" zeppelin disaster. Excellent featurette providing entertainment plus mental stimulus.

DOGS FOR SHOW. American (U). 803 *feet.*—Doggy featurette showing attractive and uncommon Boxer breed in training and in the show ring. Intelligent commentary of interest to dog fanciers and general public alike.

ONE MAN NEWSPAPER. American (U). 814 *feet.*—A "person-oddity" featuring an editor who writes and produces his paper single-handed, and the solitary guardian of a once-prosperous ghost town in Idaho. Model ship building and Nature shots help to make an unusual featurette.

ON THE MELLOW SIDE. American (U). 1,347 *feet.*—Team of dark Delta Rhythm Boys, a singing blonde and the acrobatic Dewey Sisters against a musical setting provided by Emil Coleman and his Orchestra. Under average featurette.

"KEEP YOUR POWDER DRY"



Lana Turner in a scene from the forthcoming M-G-M presentation for current Trade show

Enniskillen "Under 14's" Ban Rescinded

THE Enniskillen ban on children under 14 being admitted to night shows has been rescinded pending an inquiry by a committee of the council.

W. J. Monaghan, who had moved the original ban, now asked that it be rescinded and that children be not admitted after 8.30 p.m., plus certain restrictions on the announcements about the films shown. He said that there had been a good deal of criticism about the ban and he had amended the original resolution accordingly. The resolution was lost.

C. E. Patterson then moved that the matter be referred to a committee. He declared that the townspeople objected to not being allowed to take their children to the kinema.

A letter from J. A. Ferris, manager of the Regal, said that children for years had not been admitted after 6.30 p.m. unless accompanied by an adult. All films had been passed by the British censor. He pointed out that the Grosvenor Hall, Belfast, run by the Methodist Church, showed from 50 to 60 per cent. of "A" films.

The resolution appointing a committee of inquiry was unanimously agreed to.

EIRE'S EARNING CAPACITY

Little Change for Critic's Probe

Some weeks ago the film critic of the *Irish Catholic*, Dublin, wrote to the Eire Exhibitors' Association and the K.R.S. for information regarding how much money went out of Eire for films.

He asked whether the Trade objected to the films being taxed on earning capacity instead of footage and why Eire could not have its films direct from America instead of through the London offices.

The Eire Exhibitors' Association has replied that in regard to point one they have no information, to point two that the association's objection, if any, could be given if they had had more details of the proposal.

As regard the third, the association stated it had no objection but that there might be a considerable difference of opinion among members, and suggested that the views of individual members might be sought.

BR. NATIONAL BID FOR FOREIGN MARKETS

British National intends to make new stars, encourage new writers and directors, with the aim of attracting foreign markets. With this aim in mind it will increase the production budget of certain films to attract the picture-going public of other countries.

This policy was made known by Lady Yule, chairman of the company, at a luncheon given to the Press on the set at Elstree studios last week.

She said that the company's present schedule was on a modest budget, which, she believed, was the best policy. Cost of production had risen in this country during the war to a height which she considered to be wrong.

The company was looking forward to the time when the Government would derequisition some of its studio space. The studios had played an important part during the war, claiming to be the only studios to keep British production alive during the critical months for the Industry five years ago.

The lunch was attended by G. W. Parish (managing director), L. H. Jackson/(executive producer), and Louis Jackson (director of Anglo-American).

The party watched the progress on British National's current production, "Waltz Time," and saw some of the early rough cuts of the film, which contains several good waltz sequences

NAMES in the NEWS

Odeon and A.B.C. Staff Changes—Veteran at Clayton—Kine. Owner Joins Education Committee—Trade Weddings in Liverpool

Because of his health, **H. J. Gilbert** has had to resign the management of the Hackney Regal (A.B.C.), where he has been in charge since last December. He has been succeeded there by **W. A. Clarke**, who has been in charge of the Mile End Empire since February of last year.

Starting in the uniformed ranks under **V. S. G. Coombe** at the Walthamstow Dominion nearly 12 years ago, Mr. Clarke was given his first managerial position at the Palaceum, Commercial Road, in April, 1943, and in the following September he took over the Stratford Rex.

Woolf Saunders is now at the Mile End Empire. He started his career in 1928 with the Bernstein circuit, spent a year with **Jack Rose** at the Islington Victoria, and for two years he managed the Clacton-on-Sea Century, where he formed the 20th-Century Orchestra from 40 local performers.

From April, 1939, to August, 1940, he controlled the Greenwich Trafalgar and then spent 14 months in the N.F.S. before taking over the Barking Rio. From 1942 to 1943 he was Phyllis Dixey's manager at the Whitehall, turned to the kinema side of entertainment in November.

On Mr. Gilbert's departure from the Hackney Regal his assistant manager, **S. Dove**, who had been there for two years after being invalided out of the Army, was transferred to the Alma, Luton.

His place at Hackney is taken by **J. Atkins**, who, when his business was destroyed by the war, joined the War Reserve Police and later joined A.B.C. at the Leyton Ritz.

V. F. Collins, who has been appointed manager of the Hackney Road Odeon, has had two careers—in entertainment and in the Army. Although still by no means a veteran, he has served in two wars and held a commission continuously for 30 years, retiring in 1944 with the rank of Major, R.E.

He is the son of the late Joe Collins, who, in partnership with **Jack Gladwin**, ran a circuit of theatres for many years. He sold the family interests shortly after his father's death and joined Union Cinemas.

From 1935 to 1938 he was general manager of Capitol and Provincial News Theatres, and joined Odeon last December on leaving the Army.

Assisting him at Hackney is **Alfred F. Stokes**, who, after serving in the Middlesex Regiment for four and a half years, joined Odeon last May.

Michael Stern, who recently left the Commodore, Hammersmith, has been succeeded there by **Nat Grossman**, brother of Joe G. Grossman, of Elstree Studios. Nat is a clever musician and was a cellist with the Russian Ballet in 1[illegible] and with the St. Leonards Municipal Orchestra until 1928.

After a period of restaurant work, he became musical director of four West End theatres. Then he took up kinema orchestral work at Tooting and Balham, but transferred to the managerial side in 193[illegible] at Mile End Palladium.

He has managed the Stoke Newington Savoy since October, 1939, succeeding Michael Stern there.

His place at Stoke Newington is taken by **W. F. Maxfield**, son of the late Kent exhibitor of the same name. After his father's death in 1930, Mr. Maxfield took up management for independent exhibitors at Old Trafford, Manchester, and Stockport. He joined A.B.C. in 1939, and has been manager of the Queen's, Cardiff, for the past year.

W. (Billy) Quest, recently invalided from the R.A.F. and back with the Odeon staff, was posted to the Rayners' Lane. He has now been transferred upon promotion to management of the Odeon Winter Garden, Llandudno.

Manager Frank Coates, a Trade veteran, has recently been transferred from the Elite (A.B.C.), Wimbledon, to the Ritz (A.B.C.), Clapton. He joined the entertainment Industry in 1909 as advertising manager for H. E. Angless, the Pier Pavilion, Southend, later touring as stage manager for McDonald and Young's pantomimes. He ran his own kinema at Romford, Essex, before joining the Army in 1915, serving in France. Returning to civil life he worked on the technical side of film production, notably with Astra Films, during Herbert Wilcox's term on the board of directors. After working at Islington and Pinewood he joined Filmophone, being in charge of nation-wide installations. He rejoined the managerial side of the Trade two years ago, with A.B.C.

Herbt. Hartley, kinema proprietor, has been co-opted on Nelson Education Committee as representative of the non-provided C.E. Schools.

Harry A. Ingham (33), a captain on the B.L.A. headquarters staff overseas, son of Ald. W. Ingham, Lytham St. Annes, is in the short list as publicity manager to Fleetwood Corporation. Mr. Ingham was formerly with the A.B.C. publicity department and in 1938 was appointed publicity manager at Cleethorpes.

J. Webster, who has managed the Rivoli, Manchester, since May of last year, has been transferred to the Empire, Swindon. On his departure he was presented with a mahogany reading lamp by members of the staff.

J. A. Campbell corrects a statement in these columns that he has been transferred to the Odeon, Guide Bridge. His present theatre is the Odeon, Bury.

Kenneth Behrens, now film editor with the Mediterranean Allied Forces, late of Warner Bros., has recently been presented with a son, Kenneth, by his wife **June Day**. June is well known as a radio and vaudeville xylophonist. Both mother and child are doing well.

Jack Kenneth Howitt, expert in film publicity, assistant to Manager Rupert Todd, Gaumont Palace, Derby, is leaving to take over a similar post at the Hippodrome, Nottingham. Before entering on the managerial side Mr. Howitt was in film publicity on his own and had studios at Nottingham.

C. E. Bilton, who has succeeded **Harry Stafford** at the Savoy, Wolverhampton (A.B.C.), has been at the Savoy, Portsmouth, for the last 12 months after four years in the R.A.F. During this service he acted as compère for numerous R.A.F. shows. He has had 20 years in the film and entertainment business, starting in a dance band at Sunderland when he was 18 years old.

Odeon managers of the North-Eastern Control have presented **W. Eastaway Smith**, former Odeon theatre controller for the North of England, and now assistant controller for the Midland Region, with a silver salver.

The salver has been engraved with the following signatures: W. K. Moore (Bishop Auckland), M. S. Moorse (Bradford), A. E. Dawson (Darlington), A. J. Burl (Gateshead), W. Smith and H. Mumford (Halifax), Charles Smith (Harrogate), C. E. Perry and H. Horton (Leeds control), Geo. Guthrie and A. Coulson (Leeds), H. R. Briggs (Middlesbrough), R. C. Sidney Wilmot, E. S. Beresford, Frank Matthew, G. Fothergill and R. J. T. Lovegrove (Newcastle), A. Milton Crowe, C. W. Willis and J. Cooke (Scarborough), S. M. Horsburgh (South Shields), C. W. Ives (Skipton), C. E. Miller (Stockton), J. A. Campbell (West Hartlepool) and C. K. Simpson (York).

W. H. Albin, of the State, Leith, who has been elected president of the Scottish C.T.B.F., is the first Edinburgh man to hold this position. A member of the committee for the past 12 years, Mr. Albin was convener of the Cinema Sundays Committee until January of this year.

Chas. J. Spittle was first manager of the Rialto, Bolton, in 1922, holding the position ten years. A sergt.-major in the R.A.S.C., he was released a year ago to resume his former position of mobile manager of Odeon circuit. In December he became manager of the Perry Bar Kinema, Birmingham.

Kenneth Milborrow, who was discharged from the R.A.P.C. with injuries received in a dive-bombing raid early in the war, joined Odeon in 1943 as assistant manager at Torquay. He now holds a similar position at the Odeon, Falmouth.

Two well-known members of the Liverpool film Trade have married—**S. L. King**, of New Realm Pictures, Ltd. (and formerly of Anglo-American), and **Miss E. Tankard** (Anglo-American), who is the hon. secretary of the Liverpool branch of the Society of Cinematurians.

At the meeting of Liverpool Cinematurians on Friday, R. P. Rutherford, who presided, offered the congratulations and good wishes of the company.

The death has occurred at the age of 81, of **Cornelius Nelson**, chairman of the directors of the Hippodrome Cinema, Hemsworth, and the Empire Cinema, Grimethorpe, since the formation of the company.

David Davies, secretary and manager of the Palace Kinema, Pentre Boughton, near Wrexham, has died. He had been with the company since it started nine years ago.

Robert Wood, formerly manager of the Cinema, Wishaw, has taken over the management of the Parade, Dennistonn, after nearly four years in the R.A.F.

George H. Cormack, who has recently been appointed manager at the Rialto, Kirkcaldy, was formerly relief manager in the West of Scotland for G.-B. He started in the Trade at the age of 14 and became a manager ten years later. Mr. Cormack's main interest is running a successful children's club.

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HERE COME THE WAVES

Around the British Studios **By KINE. Special Correspondent**

NOEL COWARD STARTS "BRIEF ENCOUNTER" AT DENHAM : "WICKED LADY" ENTERS SECOND WEEK AT SHEPHERD'S BUSH : NATIVE VILLAGE IS COMPLETED FOR "MEN OF TWO WORLDS"

NOEL COWARD'S "Brief Encounter," the new Noel Coward - Cineguild production, started production on the floor at Denham last week after a successful location trip to the North of England.

David Lean is directing. Anthony Havelock-Allan and Ronald Neame are in charge of production.

"Brief Encounter" is based on the very successful "To-night at 8.30" plays, and gives to Celia Johnson a strong emotional characterisation.

Opposite her, Trevor Howard, a new film discovery for whom a great future is predicted, achieves star billing in his third picture.

Trevor Howard is probably the first of many new stars British producers hope to find from the Forces, for it was only after his recent discharge from the Airborne Forces that he began work in pictures, although he was on the stage before the war.

A small part in "The Way Ahead" led to a larger rôle in "Rendezvous," and now, in his third film—he achieves stardom.

Railway Station Romance

"BRIEF Encounter" is the love tory of two people who meet by chance in a railway refreshment room and whose romance is played out in brief meetings in the small town outside which, in different directions, the two lovers live.

Each meeting ends on the platforms of the station on which they first met and, as at their final parting, with their respective trains going away in opposite directions.

Since starting at Denham, Director David Lean has directed scenes on the station and in the household of Laura Jesson's (Celia Johnson's) family.

★

Members of the "Brief Encounter" unit include: Assistant director, George Pollock; second assistant, Victor Wark; production manager, Ernie Holding; lighting cameraman, Bob Krasker; camera operator, Bunny Francke; art director, L. P. Williams; construction manager, Harold Batchelor; scenic master, George Demaine; make-up, George Blackley; make-up artist, Ernie Gasser; continuity, Margaret Sibley; buyer, Frank Hobbs; sound mixer, Stan Lambourne; dress supervisor, Virginia Tucker; wardrobe, Dorothy Edwards; sound recordist, H. Raynham.

Gladys Calthrop is acting as art supervisor for Noel Coward.

STEPPING BACK CENTURIES

VISITING Shepherd's Bush Studios these days is like stepping back hundreds of years in time to the gay, swashbuckling days of Charles II when highwaymen ruled the roads and licence reigned at Court.

Maurice Ostrer, executive producer for Gainsborough Pictures, is on the second week of production of "The Wicked Lady," which stars Margaret Lockwood, James Mason and Patricia Roc.

Producer R. J. Minney took me on a tour of Stage 2, where Art Director John Bryan's composite set representing the "Leaping Stag Inn," haunt of bandits and highwaymen, was the scene of activity.

★

Here Leslie Arliss with his crew of technicians were busy overcoming technical difficulties in the way of lighting and recording the sound.

Some of the romantic scenes were shot in this picturesque 17th century inn when Margaret Lockwood, as a very dashing highwaywoman, comes to the inn with James Mason, her fellow road thief. Helen Goss, as the pert innkeeper, and a crowd of tough-looking customers were also crowded on the set.

EAST AFRICAN VILLAGE

THE Two Cities Technicolor production, "Men of Two Worlds" transferred last week to Stage 5 at Denham, where shooting began on the village sequences.

This reproduction of an East African village was complete in every detail.

The tall banana trees were laden with fruit.

Once more, the paint and plaster boys had done a perfect job!

★

Near the Chief's hut stood the Chief (Sam Blake) with the village elders round him. Opposite was the hut of the native doctor, Magole (Orlando Martins).

These first sequences deal with the arrival of Kisenga (Robert Adams) in his native village after 15 years in England.

"Men of Two Worlds" is a subject full of contrast and the first Empire subject to be handled which not only deals with a present vital problem, but which has as its story a real-life psychological drama.

The film will be edited by Alan Jaggs, assisted by Dennis Gurney and Ida Barker.

ROYAL COLLEGE OF MUSIC LOCATION

COMPTON BENNETT has been on location this week with the Sydney Box-Ortus unit on "The Seventh Veil." Permission was granted to film scenes for the first time in the Royal College of Music, Kensington, and Ann Todd played whilst the pupils were actually working.

This is the first time the interior of the college has been filmed.

Friday saw the unit shooting at the Serpentine in Hyde Park.

The picture is expected to be finished towards the end of next week.

★

In addition to James Mason and Ann Todd, Sydney Box has assembled a strong cast which includes Hugh McDermott, Herbert Lom, David Horne, Yvonne Owen, Manning Whiley and John Slater, with Albert Lieven in a strong romantic rôle.

Compton Bennett is directing, with Reg Wyer as lighting and cameraman.

Nell Taylor is in charge of make-up, and Jim Carter, art director. Knox Laing is associate producer.

Location scene. Two Cities' MEN OF TWO WORLDS unit are now back from location in Africa and have rebuilt a native village in the studios. The above shot was taken on location

COTTAGE SCENES FOR "RAKE"

THREE women are involved in the modern Rake's life in Individual Pictures' "The Rake's Progress," starring Rex Harrison and Lilli Palmer, now in production at Shepherd's Bush Studios.

None of them escapes unhurt by the strange character, but the one who denies herself the most is rewarded as the only woman the Rake really loves. She is played by screen newcomer Margaret Johnston.

Scenes at the cottage where Jennifer (Margaret Johnston) lives, were shot last week.

Earlier in the week a family conspiracy between father and son, played by Godfrey Tearle and Rex Harrison, provided one of the comedy scenes in which the Launder-Gilliat production abound

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM

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DUVIVIER SIGNS FOR KORDA AS DIRECTOR: "CARNIVAL" STARTS AT DENHAM: BIG "WALTZ-TIME" SET

SIR ALEXANDER KORDA has returned to London from New York, where he has been conferring with Metro-Goldwyn-Mayer executives on the forthcoming British production programme at Metro-Goldwyn-Mayer London's new studio at Elstree.

Since being back in London he has discussed his immediate production plans with his unit officials in Belgravia.

I understand that in Hollywood he discussed interchange of stars and personnel between the two M-G-M studios.

An immediate outcome of Korda's visit is the signing of the French director Julien Duvivier to make "Lottie Dundass," in which Vivien Leigh will star.

The film will be adapted from Enid Bagnold's novel.

Duvivier is one of Hollywood's top-ranking directors. He originally made his name as a young man in Europe, in the days of the silent film.

FINE SETS FOR "WALTZ TIME"

It often happens that a set that looks impressive on the studio floor fails to register on the screen. But after having had an opportunity of seeing the rushes on the ball-room sequence for British National's "Waltz Time," I had to congratulate Ernie Palmer and Gerry Moss on having made this setting look even more effective on the screen.

Designed by Art Director Paul Holmes, who has turned out some pretty good settings during his many years on this side of the business, the ballroom, with its three hundred odd extras, is the biggest yet attempted at the National Studios, and even impressed a gathering of visiting film critics who came down to Elstree on Friday last.

Carol Raye, Patricia Medina, Peter Graves, Thorley Walters, Harry Welchman and John Ruddock are some of those appearing in this part of the picture under the direction of Paul Stein.

Incidentally, Hans May, who wrote the music, has been donning bandmaster's uniform during the week so that he could conduct the orchestra on the set. Hans was telling me that when he first wrote his biggest success, "My Song Goes Round the World," made famous by the diminutive Joseph Schmidt, who has since died in a Nazi concentration camp, the producers were not impressed by the number.

*

VERNON SEWELL, who will shortly direct a psychological thriller set in the Paris Latin Quarter gave me an insight into the care with which he prepares his subjects when I called in on him at his Chelsea studio last week.

Vernon is probably the only director, certainly the only one I know, who builds his own set models. To him it is a business and a hobby.

Derrick de Marney is to play the male lead in this untitled film, which is due to go on the floor at Elstree in May.

Basil Radford, Peggy Bryan and Naunton Wayne in a snappy scene from Michael Balcon's DEAD OF NIGHT, now being made at Ealing

*

DOWN in Cornwall, John Harlow is working on exteriors for a new "Sexton Blake" adventure, the title of which is still to be announced. Once more, David Farrar is playing the rôle of "Blake," with Johnnie Schofield the only other member of the cast on location.

Jimmy Wilson is on the camera. The unit expects to be away for three weeks.

Edwin Reiner, who has edited a number of British National pictures, is busy on the script of a screen version of the best selling novel, "The Trojan Brothers," while Jack Whittingham, who was responsible for the dialogue on "Waltz Time," who has recently completed a screenplay of an Alphonse Daudet story, has been out in the Provinces superintending the production of his first play, a story of the British Troops in Iceland.

Whittingham knows his subject because he was stationed up there as a captain in the artillery until he was invalided out of the Forces two years back.

Edward Dryhurst has handed in the script of Thomas Armstrong's novel, "The Crowthers of Bankdam," and Paul Capon, the film adaptation of "No Nightingales," by Carl Brahms and S. J. Simmons.

*

HERE is the unit list on "Waltz Time," the current British National subject at Elstree.

H. Jackson is executive producer with Paul Stein directing and Fred Swann as production manager.

Ernest Palmer is director of photography with Gerald Moss as operator and Dennis Lashman on focus. Holmes Paulis art director and Harold King sound supervisor. Unit manager is John Bird, Bob Asher first assistant and John Redmond and Gerry O'Hara joint seconds.

WALTZ TIME is now in production, with Paul Stein directing, at the British National Studios. Anne Zeigler is one of the picture's many stars

Joan Davis is on continuity, Frank Buckingham on stills, and Len Shilton on sound.

Maude Churchill is in charge of wardrobe, with Mrs. Seaman as wardrobe mistress. Harry Hayward is make-up, with Dave Aylott as assistant and Marjorie Whittle as hairdresser.

Editing will be by Douglas Myers.

FILM MAKERS DIVISION

THE Film Production Division of the British Kinematograph Society is to be formally inaugurated by its chairman, A. W. Watkins, A.M.I.E.E., F.R.P.S., at a meeting to be held on March 21 under the title of "Evolution of Motion Picture Technique."

A particularly interesting programme has been arranged in which outstanding films of the past will be contrasted with modern productions.

Sequences from the "Birth of a Nation," "Dr. Caligari" and "Metropolis" will be contrasted with sequences from modern dramatic subjects.

A commentary of the programme will be delivered by William Harcourt of Denham Laboratories.

The meeting is to be held at 6 p.m. on March 21 at the G.-B. Theatre, Film House, Wardour Street, W.1.

Every member is entitled to bring two guests. Invitations will also be gladly sent to non-members on application to the Organising Secretary, 2, Dean Street, W.1.

It is proposed to repeat this programme at various studios.

SALLY GRAY IN "CARNIVAL"

TWO CITIES' newest director, Stanley Haynes, has settled down well to his first assignment on "Carnival," which went into production last week at Denham.

The story, by Compton Mackenzie, concerns a young dancer (Jenny Pearl). The film is produced by John Sutro and William Sassoon. Stars are lovely Sally Gray and Michael Wilding.

On the first day's shooting Phyllis Calvert, who stars with Eric Portman in "Men of Two Worlds," stepped across from "the Tropics" to wish Sally, Stanley and the unit success.

Handling his players with quiet confidence, Haynes went on to a sequence where Stanley Holloway, Kathleen Harrison, Catherine Lacey and Espinosa, as Joey the clown, gather round the bed to drink the health of the new baby.

★

Later in the week the unit transferred to the parlour of Charlie's home. Art Directors Paul Sheriff and Carmen Dillon have done a good job here. It is a parlour crowded with furniture—round table with plush cloth and the aspidistra.

Guy Green, director of photography, also associated with Stanley Haynes on "The Way Ahead," got some clever camera angles in the cramped space.

At the end of the week, when Sally Gray was at Denham, C. B. Cochran visited the set to see her in her first two Cities' film.

Bernard Miles has a character role in "Carnival" after his own heart—that of a fanatically religious Cornish farmer—was also down at Denham testing his make-up.

★

CAMERAS turned at Islington this week on Stefan Zweig's "Beware of Pity," a Two Cities' film which Maurice Elvey is directing and W. P. Lipscomb producing in association with Maurice Elvey.

The cast is headed by Lilli Palmer, Albert Lieven, Gladys Cooper and Ernest Thesiger in the main roles. The shooting mostly concerned Albert Lieven as Captain Toni Marek, working on a set of the Kekesflava Barracks stables, housing the Austrian Imperial Dragoon mounts.

The set was designed by Alec Vetchinsky, art director, and Ward Richards, assistant art director.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period November 30, 1944, to January 6, 1945. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
DECEMBER 2.				
New Pathe Pictorial Nos. 2/13 (series) :— *New Pathe Pictorial No. 10*	Pathe ..	Pathe	832	Br./R. 7829
Winter Scene	RKO-Radio ..	Delman Pictures	1,373	Br./R. 7830
DECEMBER 6.				
The Liberation of Rome	M-G-M.. ..	Ministry of Information.	1,910	Br./E. 7835
DECEMBER 7.				
New Pathe Pictorial Nos. 2/13 (series)— *New Pathe Pictorial, No. 11* ..	Pathe Pictures	Pathe Pictures	901	Br./R. 7837
DECEMBER 11.				
Polish Bombers Holiday	Renown Pictures	Polish Ministry of Information, Films Division.	981	Br./E. 7849
Strangers	” ..	” ..	1,015	Br./E. 7850
DECEMBER 12.				
Dreaming	Ealing Dist. ..	John Baxter Productions.	6,980	Br./Dr. 7858
DECEMBER 15.				
Some Like It Rough ..	N.S.S. Productions.	Public Relationship Films.	1,233	Br./E. 7859
Two Fathers	Warner Bros.	Crown Film Unit	1,156	Br./E. 7860
New Pathe Pictorial, Nos. 2 to 13 series— *New Pathe Pictorial No. 12*	Pathe	Pathe	834	Br./R. 7867
A Harbour Goes to France.	N.S.S. Productions.	Admiralty and Army Film Unit.	1,237	Br./E. 7868
DECEMBER 18.				
Clothes and the Woman	Exclusive Films	Associated Independent Producers.	3,300	Br./E. 7871
Out of Chaos	G.F.D. ..	Two Cities ..	2,519	Br./R. 7877
DECEMBER 20.				
He Snoops to Conquer	Columbia ..	Columbia (British Productions).	9,340	Br./Tr. 7878
DECEMBER 21.				
New Pathe Pictorial, Nos. 2/13 series— *New Pathe Pictorial*, No. 13.	Pathe	Pathe	910	Br./R. 7881
DECEMBER 28.				
The Madonna of the Seven Moons.	Eagle-Lion ..	Gainsborough..	9,857	Br./Tr. 7882
V. 1	20th Century-Fox.	Crown Film Unit	778	Br./R. 7883
DECEMBER 30.				
The Battle for New Britain.	RKO-Radio ..	United States Office of War Information.	4,599	Br./E. 7902
JANUARY 1.				
Transatlantic Airport	N.S.S. Prod. ..	Crown Film Unit	1,300	Br./E. 7904
JANUARY 3.				
Second Battle of London	G.F.D... ..	Gaumont-British Distributirs.	2,009	Br./R. 7906
JANUARY 4.				
Animal Wonderland ..	Renown Pict.	F. Ratcliffe-Holmes.	3,045	Br./E. 7907

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
NOVEMBER 30.				
Kansas City Kitty ..	Columbia ..	Columbia ..	6,442	F. 7813
Sadie Hawkins Day ..	”	”	670	F. 7814
Community Sing No. 74	”	”	948	F. 7815
Screen Snapshots No.127	”	”	932	F. 7816
Dark Mountain ..	Paramount ..	Paramount ..	5,079	F. 7817
Showboat Serenade ..	”	”	1,807	F. 7818
Bear Raid Warden ..	M-G-M	M-G-M	603	F. 7819
The Bodyguard ..	”	”	666	F. 7820
City of Brigham Young	”	”	893	F. 7821
Dancing Romeo ..	”	”	978	F. 7822
Monumental Utah ..	”	”	787	F. 7823
Nostradamus IV. ..	”	”	984	F. 7824
Return from Nowhere	”	”	878	F. 7825
Sports Quiz	”	”	957	F. 7826
Somewhere, U.S. ..	”	”	902	F. 7827
Tale of a Dog	”	”	973	F. 7828
DECEMBER 2.				
Co-Ed Sports	RKO-Radio ..	Pathe News Inc.	737	F. 7831
Outlaws' Paradise ..	Independent Pictures Corp.	Sam Katzman ..	5,158	F. 7832
DECEMBER 4.				
Practically Yours ..	Paramount ..	Paramount ..	8,088	F. 7833
Fun Time	”	”	1,904	F. 7834
DECEMBER 6.				
Nothing But Trouble..	M-G-M	M-G-M	6,216	F. 7836
DECEMBER 9.				
Dangerous Mists ..	Columbia ..	Columbia International Corp.	5,896	F. 7838
The Impatient Years	” ..	” ..	8,187	F. 7839
Shadows in the Night	” ..	” ..	6,025	F. 7840
DECEMBER 9.				
Soul of a Monster ..	Columbia ..	Columbia International Corp.	42	F. 7841
Swing and Sway ..	” ..	” ..	14	F. 7842
His Hotel Sweet ..	” ..	” ..	07	F. 7843
Community Sing, No. 73	” ..	” ..	70	F. 7844
Room and Bored ..	” ..	” ..	664	F. 7845
Screen Snapshots, No. 126.	” ..	” ..	67	F. 7846
Pick a Peck of Plumbers	” ..	” ..	561	F. 7847
Mr. Fore by Fore ..	” ..	” ..	613	F. 7848
DECEMBER 11.				
Code of the Cactus ..	Independent Pictures Corp., Ltd.	Sam Katzman ..	07	F. 7851
DECEMBER 12.				
Road to Utopia ..	Paramount ..	Paramount ..	70	F. 7852
Bonnie Lassie	” ..	” ..	924	F. 7853
Kujawiak	Renown Pictures	Polish Ministry of Information.	608	F. 7854
Cracow Dances ..	” ..	” ..	681	F. 7855
Mountaineer Dances ..	” ..	” ..	711	F. 7856
Silesian Dances ..	” ..	” ..	716	F. 7857
DECEMBER 15.				
South American Sway	Warner Bros. ..	Warner Bros. ..	797	F. 7861
Scrap Happy Daffy ..	” ..	” ..	713	F. 7862
Army Show	” ..	” ..	1,405	F. 7863
Hit Parade of the Gay Nineties.	” ..	” ..	930	F. 7864
Sporting Dogs ..	” ..	” ..	747	F. 7865
U.S. Army Air Force Band.	” ..	” ..	922	F. 7866
Kismet	M-G-M ..	M-G-M ..	8,981	F. 7869
Halfway to Heaven ..	Paramount ..	Paramount ..	1,744	F. 7870
DECEMBER 18.				
The Showdown ..	Columbia ..	Columbia ..	5,183	F. 7872
Oh ! Baby	” ..	” ..	1,680	F. 7873
Way Down Yonder in the Corn.	” ..	” ..	647	F. 7874
Bowery to Broadway .	G.F.D.	Universal ..	8,490	F. 7875
Ace in the Hole ..	” ..	” ..	608	F. 7876
DECEMBER 20.				
A Song to Remember	Columbia ..	Columbia International Corp.	10,087	F. 7879
G.I. Sports	” ..	” ..	912	F. 7880
DECEMBER 28.				
Mad Youth	Exclusive Films..	Willis Kent Productions.	5,750	F. 7884
Perilous Journey ..	”	Gateway Prod. ..	6,033	F. 7885
The Big Noise ..	20th Century-Fox	20th Century-Fox	6,035	F. 7886
Poppa Knows Worst	RKO-Radio ..	RKO-Radio ..	1,531	F. 7887
Radio Rampage ..	”	”	1,471	F. 7888
Girls ! Girls ! Girls ! ..	”	”	1,545	F. 7889
The Kitchen Cynic ..	”	”	1,604	F. 7890
Past Performances ..	”	Pathe News ..	771	F. 7891
Mallard Flight.. ..	”	”	786	F. 7892
On Point	”	”	722	F. 7893
Boy's Camp	”	”	765	F. 7894
Mountain Anglers ..	”	”	784	F. 7895
Boot and Spur ..	”	”	739	F. 7896
Flicker Flashbacks No.4	”	”	820	F. 7897
Flicker Flashbacks No. 5	”	”	805	F. 7898
Flicker Flashbacks No. 6	”	”	929	F. 7899
L'Homme Qui Cherche La Verite (The Man Who Seeks Truth).	Studio One Film Distributors.	Joseph Bercholz	6,[illegible]20	F. 7900
DECEMBER 30.				
When Strangers Marry	Pathe	Monogram Pict...	6,[illegible]49	F. 7901
Frenchman's Creek ..	Paramount ..	Paramount ..	10,[illegible]78	F. 790
JANUARY 2.				
Mrs. Parkington ..	M-G-M	M-G-M	11,[illegible]17	F. 790
JANUARY 5.				
And Now To-morrow..	Paramount ..	Paramount ..	7,[illegible]17	F. 790
JANUARY 6.				
Since You Went Away	United Artists ..	David O. Selznick Productions.	[illegible]60	F. 790
Dark Waters	”	Dark Waters Productions.	[illegible]07	F. 791

*** The registered length of the film “ You're a Sweetheart ” (F. 1[illegible]), notification of which appeared in the *Board of Trade Journal* of January 25, 1938, has been altered to 7,289 feet.

The registered length of the film, “ History is Made at Night ” (F. [illegible]518), notification of which appeared in the *Board of Trade Journal* of April 8, 1937, has been amended to 7,980 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates “ Registered for the exhibitors' quota only.”

Br./R. indicates “ Registered for the exhibitors' and renters' quotas.”

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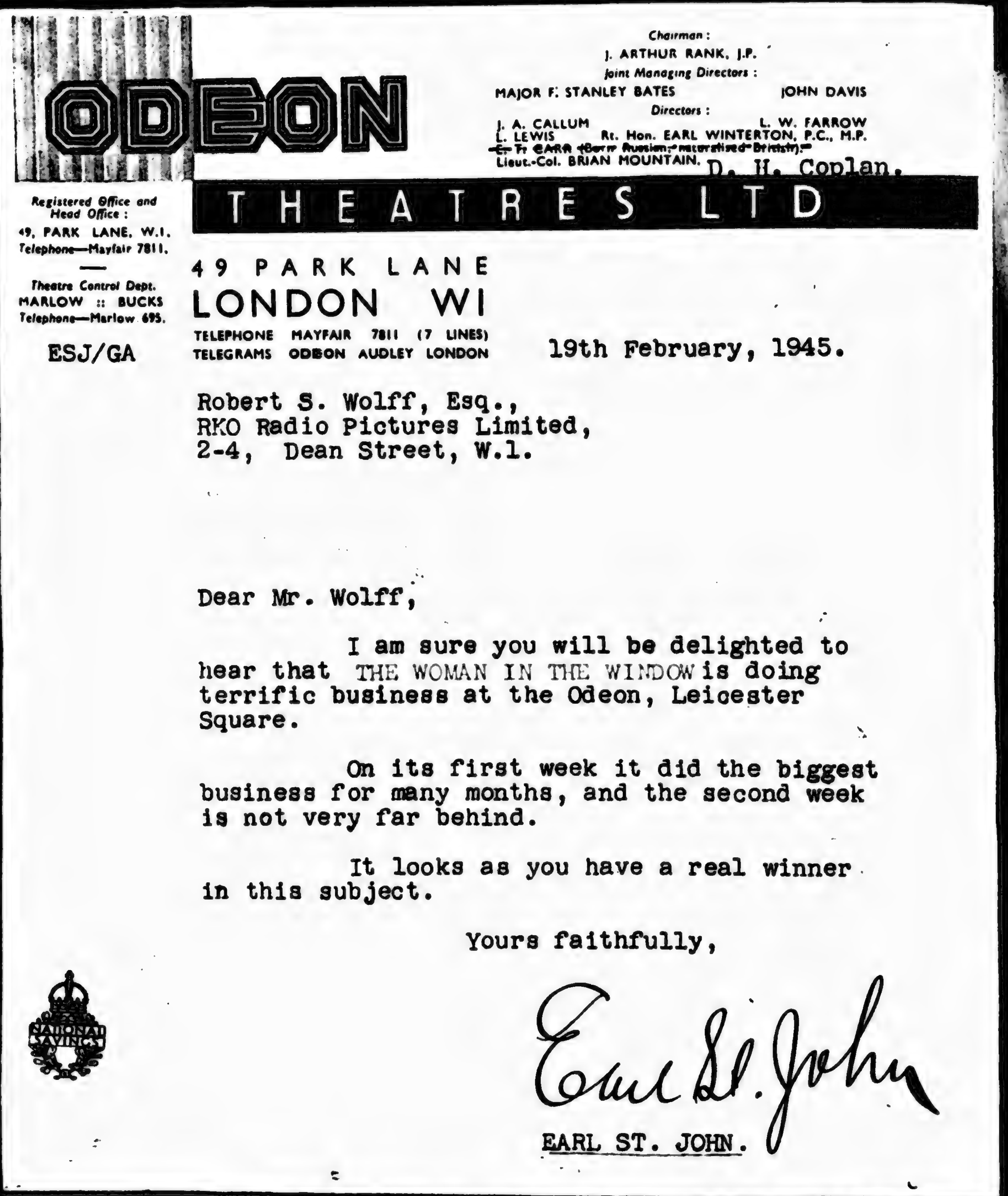

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ESJ/GA

19th February, 1945.

Robert S. Wolff, Esq.,
RKO Radio Pictures Limited,
2-4, Dean Street, W.1.

Dear Mr. Wolff,

I am sure you will be delighted to hear that THE WOMAN IN THE WINDOW is doing terrific business at the Odeon, Leicester Square.

On its first week it did the biggest business for many months, and the second week is not very far behind.

It looks as you have a real winner in this subject.

Yours faithfully,

Earl St. John

EARL ST. JOHN.

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EDWARD G. ROBINSON and JOAN BENNETT in

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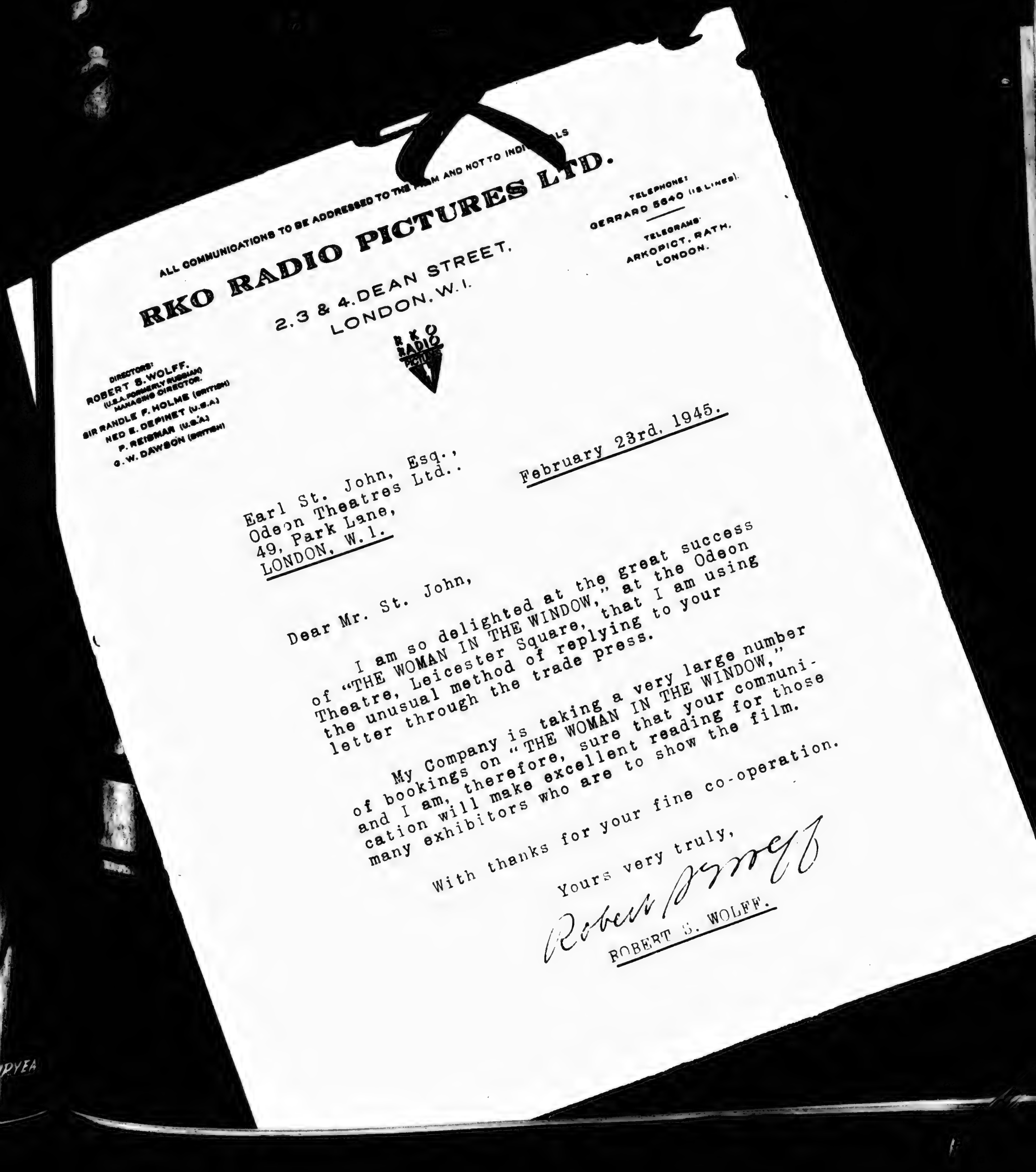

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G. W. DAWSON (BRITISH)

February 23rd, 1945.

Earl St. John, Esq.,
Odeon Theatres Ltd.,
49, Park Lane,
LONDON, W.1.

Dear Mr. St. John,

I am so delighted at the great success of "THE WOMAN IN THE WINDOW," at the Odeon Theatre, Leicester Square, that I am using the unusual method of replying to your letter through the trade press.

My Company is taking a very large number of bookings on "THE WOMAN IN THE WINDOW," and I am, therefore, sure that your communication will make excellent reading for those many exhibitors who are to show the film.

With thanks for your fine co-operation.

Yours very truly,

Robert S Wolff

ROBERT S. WOLFF.

WARNER SCHEDULES FOUR IMPORTANT SHOWS

Great Performance by Bette Davis

THE 'three foremost stars at Burbank Studios—Bette Davis, Humphrey Bogart and Errol Flynn—are joined by Barbara Stanwyck, who makes her first appearance under term-contract to Warner Bros., in the four new productions to be Trade shown in April.

Dominating the group is "Mr. Skeffington," claimed by Warners to be the outstanding picture of Bette Davis's career, and holder of the record both for length of run and receipts during its 14 weeks at the Hollywood Theatre, New York.

Trade shows have been set by Max Milder at Studio One at 10.30 a.m., as follows:—

Wednesday, April 4, "**Mrs. Skeffington**": Bette Davis.
Thursday, April 5, "**Conflict**": Humphrey Bogart.
Wednesday, April 11: "**My Reputation**": Barbara Stanwyck.
Thursday, April 12, "**Objective, Burma**": Errol Flynn.

Brilliant Bette Davis

Adapted from Elizabeth's best-selling novel, "Mr. Skeffington" has everything designed for the box-office. In the dramatic, human, tense and poignant story, Bette Davis gives a finely etched portarait of a shallow, mischievous, beautiful woman, who must have money and the adoration of men to feed her vanity. Claude Rains is the rich and influential man whom Bette Davis marries for wealth and position.

"Mr. Skeffington" tells the story of their life together; the cruelty with which she treats him and drives him away, and their subsequent reunion in a sensational climax. The supporting cast includes Walter Abel, Richard Waring, George Coulouris, Marjorie Riordan. Robert Shayne. John Alexander and Charles Drake.

Psychological Thriller

"Conflict" brings one of the most absorbing characters in the Bogart portrait gallery to the screen, the clever and subtle study of a murderer, set against the modern background of psychology and its interpreters, the psychiatrists. Sydney Greenstreet is the psychologist-sleuth, but it is to the suspenseful, edge-of-the-chair development of the plot as it affects a wife murderer—the chief character, played by Humphrey Bogart—that the audience's attention is riveted as the plot unfolds to its gripping climax.

Alexis Smith and Rose Hobart play the women, and the supporting cast includes Charles Drake, Grant Mitchell, Pat O'Moore and James Flavin. Curtis Burnhardt directed and William Jacobs was the producer.

Stanwyck and Brent

"My Reputation" gives Barbara Stanwych a production suited to the finished acting associated with her long list of hits. The story belongs to the adult melodrama cycle of productions. Miss Stanwyck plays the part of Jessica Drummond, a widow with two children, whose mother, also a widow, wishes her daughter to wear widow's weeds for the rest of her life or to marry a friend of the family.

But Jessica cannot bear the thought of another man. She is a martyr to loneliness until her friends, the Abbots, take her away for a holiday, just in time to avoid a nervous breakdown. And here she meets George Brent as Major Scott Landis, a friendship springs up, Landis tries to take advantage of it, and Jessica retires hurt. But she can't get the Major out of her mind, and the subsequent developments in this tremendously dramatic story illustrate the fact that a woman can still love two men—her first husband (and his sons) and also second.

A strong supporting cast includes Eve Arden, Warner Anderson, Lucille Watson, Zachary Scott, John Ridgely, Robert Shayne and Esther Dale.

Far East Story

With a background of the Burma jungle, Errol Flynn's new film "Objective, Burma" is an adventure story set in the Jap theatre of war, dealing with the exploits of a section of paratroopers from General Stilwell's first Burma campaign.

It is a story of an airborne section commanded by Captain Nelson, a veteran of "Vinegar Joe" Stilwell's army, who has never made a parachute jump in his life. Errol Flynn plays Captain Nelson, leader of the paratroopers when they are dropped 180 miles behind the Jap lines to silence a radiolocation station, which is interfering with air activities. Their subsequent adventures, until only a shattered and decimated force returns to the U.S. lines to report "Mission accomplished," makes one of the great pictures of the war. Raoul Walsh directed.

Bette Davis stars in Warner's MRS. SKEFFINGTON, which will be Trade shown on Wednesday, April 4

The Dudley Watch Committee has transferred the licence of the Criterion from Thomas Toole to Edmund Albert Crisp.

PATHE ANNOUNCES FIRST P.R.C. COLOUR FILM

"Enchanted Forest"

Details are released by Pathé of P.R.C.'s first all-colour picture, "Enchanted Forest," which is now before the cameras.

It is stated by Leon Fromkess that P.R.C. is spending more money to-day on production than ever before. For instance, the budget for lighting the "Enchanted Forest" sets alone will exceed the entire budgets on many former productions of the company.

Among the players already lined up are Harry Davenport, who played top rôles in "Meet Me in St. Louis" and "Kismet"; Edmund Lowe, Brenda Joyce, Billy Severn and John Litel. Lew Landers is to direct.

Camera units are taking exteriors in the Redwood Forest and on Kern River rapids. The biggest sets ever built on the P.R.C. lot will reproduce scenes in the forest.

The score is being prepared by Albert Hay Marlotte and Larry Morey who wrote the lyrics for "Snow White and the Seven Dwarfs."

26 in Preparation

"Enchanted Forest" is but one of the outstanding subjects planned to coincide with the fifth anniversary of P.R.C. At the present time the studios have 26 features either in production or in the stages of preparation.

Mystery Thriller

A film version of "Phantom of Forty-Second Street," mystery best-seller, features Dave O'Brien, Kay Aldridge and Alan Mowbray. A line-up of well-known players is being assembled to star in "Detour," announced as the biggest budget film in the history of the studios.

Another major production in active preparation is "The Wife of Monte Cristo," spectacular costume film, directed by Edgar Ulmer.

The final script is being prepared on "Heritage," the dramatic story of Jose Rizal, celebrated Philippine patriot.

Other big pictures are on the way and several best-selling novels and outstanding magazine stories have been acquired for future adaption.

"Wilson" Shortened

In view of the express wish of the exhibitors of Great Britain, 20th Century-Fox has decided to shorten the film "Wilson." The new length is 11.387 feet and the running time two hours seven minutes.

U.A.'s [illegible]ew Cartoo[illegible]s

"DIMENSIO[illegible]L ANIMATIO[illegible]

FIRST of a new seri[illegible]f colour cartoons for whic[illegible]e name "Daffy Dittys" has [illegible]een decided on by their prod[illegible]s, John Sutherland and Larry [illegible]rey, has been delivered for ea[illegible] release through United Artists.

The title of the first [illegible]bject is "The Cross Eyed Bull," [illegible]n amusing fable about a cros[illegible]ed bull who beats Martinez the [illegible]reador, and wins the cow-lady[illegible]ir.

Sutherland and Morey were for many years with Disne[illegible] as producers and writers. Mor[illegible] is one of the cleverest lyric writers in the business, and was responsible for many of the outstanding songs of the Disney films. The music and dialogue will be one of the outstanding features of the new series.

New Methods

Strictly speaking "Daffy Dittys" are not cartoons as fans know them. The regular cartoons are made with drawings on flat surfaces, whilst the Morey and Sutherland pictures are filmed in three dimensions. Plastic figures are used, which performs on miniature sets. Their creators say that it takes as many as a thousand different models to carry one character through a one-reel film with animation that is smooth and flexible.

Three Completed

A second picture, "The Flying Jeep," is completed, and a third is in production. In the future they expect to be able to turn out one film a month.

This perfection of "dimensional animation," which was sought by every major company in the Industry, represents four years of experimentation by Morey and Sutherland, who played prominent parts in producing several of the Disney Academy Award sho[illegible]s as well as the full length "[illegible]now White and the Seven Dwarfs" and "Bambi."

MESSAGES RECORD[illegible]D FOR OVERSEAS

Nearly three hundred recor[illegible] of personal messages for men [illegible]erving overseas were made by [illegible]eir wives and relatives, at the O[illegible]con-Majestic Theatre, Staine[illegible] (a N.A.A.F.I. Postal Record S[illegible]vice Unit recorded these mes[illegible]ges, which were in the form of [illegible]dividual interviews between [illegible]asil Cardew, of the *Daily Expre[illegible]* and patrons of the theatre.

This record service is still very new, and the Odeon-M[illegible]stic Theatre at Staines was ha[illegible] to make this large-scale expe[illegible]ent possible.

Free Show for Servi[illegible]es

By arrangement with G[illegible] [illegible]he "Watford Observer" is i[illegible]ing serving men and women o[illegible]ave from overseas to be its guests [illegible]hen the Columbia film, "To[illegible]ther Again" is shown at the G[illegible]mont during the week starting M[illegible]h 5.

O'BI EN SLAMS REBE CAFE OWN RS

STRON riticism of the kinema caf roprietors who are rebellin inst the draft agreement n the C.E.A. and N.A.T. n catering wages was expres- y Tom O'Brien at a meeting London kinema catering staff Sunday.

What graceful exhibition we have se d read about in recent weeks! O'Brien exclaimed. Certain ployers unashamedly disclose ir intentions towards their work rs. They don't intend to reform xisting injustices one bit.

They squeal immediately a few pence are added to their wages bill; or when a slight improvement in the working conditions of their staff is obtained.

They want no interference by the collective voice of the Industry.

Are the three great circuits which control 90 per cent. of the kinema cafés to risk their good name being dragged down to the gutter-level by a few haggling café owners? Mr. O'Brien asked.

Or will they support an all-out effort which will be taken to eliminate from the great kinema Industry, once and for all, those who are in it to make profits on the poverty of its workers?

The issue must soon be joined. The greater good of the many can no longer be sacrificed for the selfishness of the few.

Cinema Club Has 26th Meeting

The 26th annual meeting of the Cinema Club, Glasgow, was held on Friday afternoon in the Picture House café. The president, W. Kempsell, was in the chair.

Fifty members attended. The new office-bearers were re-elected: W. Kempsell, for second year as president and secretary; D. A. Stewart, vice-president; Sir Alexander B. King, honorary president; Mrs. A. [illegible] Robertson, assistant secretary; and J. Archer, treasurer.

The following were elected to fill the vacancies on the Executive Committee:—

H. Stu , C. W. Beveridge, R. M. G Murray, T. Fair, W. Carlas, W. . Copeland.

C.E.A. Report: Continued from Page Three:—

'Nowadays Councils try to Rate us on our Profits'

tunity to comment upon the C.M.A.:

> The N.A.T.K.E. has never satisfactorily explained how it became mixed up with that body without consulting your General Council. There have been some discussions with the C.M.A., but as that body has proceeded from blunder to blunder your General Council finally declined recognition. Any managers wanting to join the C.M.A. did not meet with any interference, but the General Council has no intention of recognising that body, so the majority of managers seem to have come to the conclusion that it would be a waste of time to join. The General Council decided finally that as so many managers belong to the C.E.A., the best course in the interests of managers would be to form a separate section for managers.

Training the Disabled

With what seems a touch or irony the report comments upon the scheme put forward by the C.E.A., the B.K.S. and the N.A.T.K.E. as follows:—

> "Despite the enthusiasm of willing workers, the scheme at the moment goes round in a circle. The Ministry of Labour cannot provide any disabled soldiers for training; the technical colleges are reluctant to introduce the syllabus in the absence of trainees who, if they are not in the Army, will not show themselves until the classes are announced. The work has not been in vain, as the scheme is ready to operate, not only for disabled soldiers, but also for others, as soon as trainees are available.

The Monopoly Report is described as "a most comprehensive piece of planning for the future," despite the unworkability of certain of its recommendations. "The ultimate outcome of this piece of history in the making will appear in the reports of subsequent General Councils" is the bland comment.

Sunday Bans

The exclusion of children from kinemas on Sundays and the action taken by the Association are recorded, as are other matters, such as attempts to dictate to exhibitors admission prices which should be charged for super-films; film condition; the R.E.P. Committee's work; co-operation with the War Office in projecting films ("the scheme will continue at least until the war with Japan finishes"), and with the Ministry of Information.

In the concluding paragraph it is observed that with victory in sight it is not too early to remind members that the Association has done marvellous work in enabling them to keep open during the whole of the war and free from any other restrictions other than those arising from the shortage of materials.

Norman Hart's legal survey deals largely with the Sunday ban on children. He closes with the reminder that conditions on a licence cannot be changed except when it comes up for renewal or a new licence is granted.

Rating Problems

The Rating Surveyor's report points out that in the matter of reassessment at higher figures "it has been a struggle between the Inspector of Taxes and the rating authorities, many of whom are getting dangerously near rating on the basis of profits earned, which has no justification in rating law.

In this connection the report says:

> "This is getting so much like an income tax that one hears of proposed attempts to revive the question of a 'single tax'—one tax to cover income tax and rates. This would involve putting local rating into the hands of the Government (Inland Revenue) valuers, who already value properties for Schedule "A" assessments, and would make one assessment for the same property instead of two different figures, as happens frequently under the present law.
>
> "The advocate of the 'single tax' has asked why it is necessary for two sets of people to value the same property, and claims that by having a single assessment much local prejudice and influence would be avoided, as one is bound to admit does sometimes occur. But would it not be a disadvantage on the whole to lose the local knowledge of rating committees and assessment committees? We think it would but these committees and their advisers, by their very actions, are playing into the hands of the 'single taxers.'
>
> "After all, it should not be the skill and experience in successfully building up and managing a business of whatever kind that should be rated, and local residents, from whom the committees are drawn, should be able to eliminate from their minds all such irrelevant factors in arriving at the proper rental value, although there is always the human frailty in many who just argue—'Oh, they are doing well, they can afford to pay.'—against the voice of the 'single taxer."

FILMS AFTER THE WAR

Emmett Wants to See Pro-British Campaign

A PLEA for a vigorous post-war campaign to publicise the resources of the Empire and the British way of life was made on Tuesday night by E. V. H. Emmett, of the Gaumont-British News.

Mr. Emmett was speaking at the dinner of the Women's Advertising Club of London on "Films in Relation to Post-War Industry."

I'll wager a lot of money that if you stop any kid in the street of any town in Britain to-day he can tell you exactly what a Texas cowboy looks like—how he dresses, what he eats, how he sits a horse, how he does his work, how he sings. (My god, how he sings!)

Any British kid could tell you all those things. But could he tell you how they raise the fat lambs in Hawke's Bay, New Zealand, or how they grow apples in Tasmania? How could he? He never even heard of them.

And if the British Empire isn't an industry that ought to be advertised in films then I don't know one.

The Responsibility

Whose fault is this? It is not altogether the fault of the film producer. After all, the film business is one which has to make a profit —if possible. If the film producer has a "boy meets girl" story he can obviously produce it very much more cheaply within a radius of 50 miles of London; the cost of sending a large production unit with expensive equipment and expensive stars to the other side of the world would obviously jeopardise his hopes of making a profit.

But I certainly do feel that it ought to be somebody's business to see that the British Empire is advertised in British films.

In my opinion, every single thing that the British Empire has to sell can be sold better if it has had indirect advertising on the screen from suspenders to Atlantic liners and from soup to nuts.

FORTHCOMING TRADE SHOWS: Continued from Page 46

DATE	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			NEWCASTLE.			
Tues., Mar.	10.45 a.m.	Essoldo	Minstrel Man	Pathe	Benny Fields	U
Wed., ,,	10.45 a.m.	Essoldo	Swing Hostess	Pathe	Marsha Tilton	—
,, ,,	10.45 a.m.	Stoll	Turned Out Nice Again	Ealing	George Formby	U
Thur., ,,	10.45 a.m.	Stoll	Lights of Old Santa Fe	British Lion	Roy Rogers	U
,, ,,	10.45 a.m.	Essoldo	The Great Mike	Pathe	Stuart Erwin	—
Fri., ,,	10.45 a.m.	Stoll	The Big Show Off	British Lion	Arthur Lake	A
,, ,,	10.45 a.m.	Essoldo	Shadow of Suspicion	Pathe	Marjorie Weaver	—
			NOTTINGHAM.			
Tues., Mar.	10.30 a.m.	Carlton	Gentle Annie	M-G-M	James Craig	A
,, ,,	10.30 a.m.	Scala	Here Come the Waves	Paramount	Bing Crosby	—
Wed., ,,	10.45 a.m.	Scala	See My Lawyer	G.F.D.	Olsen and Johnson	U
Thur., ,,	10.30 a.m.	Scala	Turned Out Nice Again	Ealing	George Formby	U
Fri., ,,	10.15 a.m.	Scala	National Velvet	M-G-M	Mickey Rooney	—
,, ,,	10.30 a.m.	Elite	Lake Placid Serenade	British Lion	Vera H. Ralston	U
			SHEFFIELD.			
Tues., Mar.	10.30 a.m.	Hippodrome	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller	—
,, ,,	10.40 a.m.	Cinema House	Minstrel Man	Pathe	Benny Fields	U
Wed., ,,	10.40 a.m.	Cinema House	Swing Hostess	Pathe	Marsha Tilton	—
Thur., ,,	10.30 a.m.	Hippodrome	Lake Placid Serenade	British Lion	Vera H. Ralston	U
,, ,,	10.40 a.m.	Cinema House	The Great Mike	Pathe	Stuart Erwin	—
Fri., ,,	10.45 a.m.	Hippodrome	Lights of Old Santa Fe	British Lion	Roy Rogers	U
,, ,,	10.40 a.m.	Cinema House	Shadow of Suspicion	Pathe	Marjorie Weaver	—

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Dominating the group is "Mr. Skeffington," claimed by Warners to be the outstanding picture of Bette Davis's career, and holder of the record both for length of run and receipts during its 14 weeks at the Hollywood Theatre, New York.

Trade shows have been set by Max Milder at Studio One at 10.30 a.m., as follows:—

Wednesday, April 4, "**Mrs. Skeffington**": Bette Davis.
Thursday, April 5, "**Conflict**": Humphrey Bogart.
Wednesday, April 11: "**My Reputation**": Barbara Stanwyck.
Thursday, April 12, "**Objective, Burma**": Errol Flynn.

Brilliant Bette Davis

Adapted from Elizabeth's best-selling novel, "Mr. Skeffington" has everything designed for the box-office. In the dramatic, human, tense and poignant story, Bette Davis gives a finely etched portarait of a shallow, mischievous, beautiful woman, who must have money and the adoration of men to feed her vanity. Claude Rains is the rich and influential man whom Bette Davis marries for wealth and position.

"Mr. Skeffington" tells the story of their life together; the cruelty with which she treats him and drives him away, and their subsequent reunion in a sensational climax. The supporting cast includes Walter Abel, Richard Waring, George Coulouris, Marjorie Riordan, Robert Shayne, John Alexander and Charles Drake.

Psychological Thriller

"Conflict" brings one of the most absorbing characters in the Bogart portrait gallery to the screen, the clever and subtle study of a murderer, set against the modern background of psychology and its interpreters, the psychiatrists. Sydney Greenstreet is the psychologist-sleuth, but it is to the suspenseful, edge-of-the-chair development of the plot as it affects a wife murderer—the chief character, played by Humphrey Bogart—that the audience's attention is riveted as the plot unfolds to its gripping climax.

Alexis Smith and Rose Hobart play the women, and the supporting cast includes Charles Drake, Grant Mitchell, Pat O'Moore and James Flavin. Curtis Burnhardt directed and William Jacobs was the producer.

Stanwyck and Brent

"My Reputation" gives Barbara Stanwych a production suited to the finished acting associated with her long list of hits. The story belongs to the adult melodrama cycle of productions. Miss Stanwyck plays the part of Jessica Drummond, a widow with two children, whose mother, also a widow, wishes her daughter to wear widow's weeds for the rest of her life or to marry a friend of the family.

But Jessica cannot bear the thought of another man. She is a martyr to loneliness until her friends, the Abbots, take her away for a holiday, just in time to avoid a nervous breakdown. And here she meets George Brent as Major Scott Landis, a friendship springs up, Landis tries to take advantage of it, and Jessica retires hurt. But she can't get the Major out of her mind, and the subsequent developments in this tremendously dramatic story illustrate the fact that a woman can still love two men—her first husband (and his sons) and also second.

A strong supporting cast includes Eve Arden, Warner Anderson, Lucille Watson, Zachary Scott, John Ridgely, Robert Shayne and Esther Dale.

Far East Story

With a background of the Burma jungle, Errol Flynn's new film "Objective, Burma" is an adventure story set in the Jap theatre of war, dealing with the exploits of a section of paratroopers from General Stilwell's first Burma campaign.

It is a story of an airborne section commanded by Captain Nelson, a veteran of "Vinegar Joe" Stilwell's army, who has never made a parachute jump in his life. Errol Flynn plays Captain Nelson, leader of the paratroopers when they are dropped 180 miles behind the Jap lines to silence a radiolocation station, which is interfering with air activities. Their subsequent adventures, until only a shattered and decimated force returns to the U.S. lines to report "Mission accomplished," makes one of the great pictures of the war. Raoul Walsh directed.

Bette Davis stars in Warner's MRS. SKEFFINGTON, which will be Trade shown on Wednesday, April 4

The Dudley Watch Committee has transferred the licence of the Criterion from Thomas Toole to Edmund Albert Crisp.

PATHE ANNOUNCES FIRST P.R.C. COLOUR FILM

"Enchanted Forest"

Details are released by Pathé of P.R.C.'s first all-colour picture, "Enchanted Forest," which is now before the cameras.

It is stated by Leon Fromkess that P.R.C. is spending more money to-day on production than ever before. For instance, the budget for lighting the "Enchanted Forest" sets alone will exceed the entire budgets on many former productions of the company.

Among the players already lined up are Harry Davenport, who played top rôles in "Meet Me in St. Louis" and "Kismet"; Edmund Lowe, Brenda Joyce, Billy Severn and John Litel. Lew Landers is to direct.

Camera units are taking exteriors in the Redwood Forest and on Kern River rapids. The biggest sets ever built on the P.R.C. lot will reproduce scenes in the forest.

The score is being prepared by Albert Hay Marlotte and Larry Morey who wrote the lyrics for "Snow White and the Seven Dwarfs."

26 in Preparation

"Enchanted Forest" is but one of the outstanding subjects planned to coincide with the fifth anniversary of P.R.C. At the present time the studios have 26 features either in production or in the stages of preparation.

Mystery Thriller

A film version of "Phantom of Forty-Second Street," mystery best-seller, features Dave O'Brien, Kay Aldridge and Alan Mowbray. A line-up of well-known players is being assembled to star in "Detour," announced as the biggest budget film in the history of the studios.

Another major production in active preparation is "The Wife of Monte Cristo," spectacular costume film, directed by Edgar Ulmer.

The final script is being prepared on "Heritage," the dramatic story of Jose Rizal, celebrated Philippine patriot.

Other big pictures are on the way and several best-selling novels and outstanding magazine stories have been acquired for future adaption.

"Wilson" Shortened

In view of the express wish of the exhibitors of Great Britain, 20th Century-Fox has decided to shorten the film "Wilson." The new length is 11,387 feet and the running time two hours seven minutes.

U.A.'s New Cartoons

"DIMENSIONAL ANIMATION"

FIRST of a new series of colour cartoons for which the name "Daffy Dittys" has been decided on by their producers, John Sutherland and Larry Morey, has been delivered for early release through United Artists.

The title of the first subject is "The Cross Eyed Bull," an amusing fable about a crosseyed bull who beats Martinez the toreador, and wins the cow-lady fair.

Sutherland and Morey were for many years with Disney as producers and writers. Morey is one of the cleverest lyric writers in the business, and was responsible for many of the outstanding songs of the Disney films. The music and dialogue will be one of the outstanding features of the new series.

New Methods

Strictly speaking "Daffy Dittys" are not cartoons as fans know them. The regular cartoons are made with drawings on flat surfaces, whilst the Morey and Sutherland pictures are filmed in three dimensions. Plastic figures are used, which performs on miniature sets. Their creators say that it takes as many as a thousand different models to carry one character through a one-reel film with animation that is smooth and flexible.

Three Completed

A second picture, "The Flying Jeep," is completed, and a third is in production. In the future they expect to be able to turn out one film a month.

This perfection of "dimensional animation," which was sought by every major company in the Industry, represents four years of experimentation by Morey and Sutherland, who played prominent parts in producing several of the Disney Academy Award shorts as well as the full length "Snow White and the Seven Dwarfs" and "Bambi."

MESSAGES RECORDED FOR OVERSEAS

Nearly three hundred records of personal messages for men serving overseas were made by their wives and relatives, at the Odeon-Majestic Theatre, Staines (a N.A.A.F.I. Postal Record Service Unit recorded these messages, which were in the form of individual interviews between Basil Cardew, of the *Daily Express*, and patrons of the theatre.

This record service is still very new, and the Odeon-Majestic Theatre at Staines was happy to make this large-scale experiment possible.

Free Show for Services

By arrangement with G.-B. the "Watford Observer" is inviting serving men and women on leave from overseas to be its guests when the Columbia film, "Together Again" is shown at the Gaumont during the week starting March 5.

O'BRIEN SLAMS REBEL CAFE OWNERS

STRONG criticism of the kinema café proprietors who are ebelling against the draft agreeent between the C.E.A. and N.A.T.K.E. on catering wages was xpressed by Tom O'Brien at a eeting on London kinema cater-g staffs on Sunday.

What a disgraceful exhibition we ave seen and read about in recent eeks! Mr. O'Brien exclaimed. ertain employers unashamedly isclose their intentions towards heir workers. They don't intend o reform existing injustices one it.

They squeal immediately a few ence are added to their wages ill; or when a slight improvement n the working conditions of their taff is obtained.

They want no interference by the ollective voice of the Industry.

Are the three great circuits which ontrol 90 per cent. of the kinema afés to risk their good name being ragged down to the gutter-level y a few haggling café owners? r. O'Brien asked.

Or will they support an all-out ffort which will be taken to eliminate from the great kinema Industry, once and for all, those who re in it to make profits on the overty of its workers?

The issue must soon be joined. The greater good of the many can o longer be sacrificed for the elfishness of the few.

Cinema Club Has 26th Meeting

The 26th annual meeting of the Cinema Club, Glasgow, was held on Friday afternoon in the Picture House café. The president, W. Kempsell, was in the chair.

Fifty members attended. The new office-bearers were re-elected: W. Kempsell, for second year as president and secretary; D. A. Stewart, vice-president; Sir Alexander B. King, honorary president; Mrs. A. W. Robertson, assistant secretary; and J. Archer, treasurer.

The following were elected to fill the vacancies on the Executive Committee:—

H. Stuart, C. W. Beveridge, R. M. G. Murray, T. Fair, W. Carlas, W. H. Copeland.

C.E.A. Report: Continued from Page Three:—

'Nowadays Councils try to Rate us on our Profits'

tunity to comment upon the C.M.A.:

The N.A.T.K.E. has never satisfactorily explained how it became mixed up with that body without consulting your General Council. There have been some discussions with the C.M.A., but as that body has proceeded from blunder to blunder your General Council finally declined recognition. Any managers wanting to join the C.M.A. did not meet with any interference, but the General Council has no intention of recognising that body, so the majority of managers seem to have come to the conclusion that it would be a waste of time to join. The General Council decided finally that as so many managers belong to the C.E.A., the best course in the interests of managers would be to form a separate section for managers.

Training the Disabled

With what seems a touch or irony the report comments upon the scheme put forward by the C.E.A., the B.K.S. and the N.A.T.K.E. as follows:—

"Despite the enthusiasm of willing workers, the scheme at the moment goes round in a circle. The Ministry of Labour cannot provide any disabled soldiers for training; the technical colleges are reluctant to introduce the syllabus in the absence of trainees who, if they are not in the Army, will not show themselves until the classes are announced. The work has not been in vain, as the scheme is ready to operate, not only for disabled soldiers, but also for others, as soon as trainees are available.

The Monopoly Report is described as "a most comprehensive piece of planning for the future," despite the unworkability of certain of its recommendations. "The ultimate outcome of this piece of history in the making will appear in the reports of subsequent General Councils" is the bland comment.

Sunday Bans

The exclusion of children from kinemas on Sundays and the action taken by the Association are recorded, as are other matters, such as attempts to dictate to exhibitors admission prices which should be charged for super-films; film condition; the R.E.P. Committee's work; co-operation with the War Office in projecting films ("the scheme will continue at least until the war with Japan finishes"), and with the Ministry of Information.

In the concluding paragraph it is observed that with victory in sight it is not too early to remind members that the Association has done marvellous work in enabling them to keep open during the whole of the war and free from any other restrictions other than those arising from the shortage of materials.

Norman Hart's legal survey deals largely with the Sunday ban on children. He closes with the reminder that conditions on a licence cannot be changed except when it comes up for renewal or a new licence is granted.

Rating Problems

The Rating Surveyor's report points out that in the matter of reassessment at higher figures "it has been a struggle between the Inspector of Taxes and the rating authorities, many of whom are getting dangerously near rating on the basis of profits earned, which has no justification in rating law.

In this connection the report says:

"This is getting so much like an income tax that one hears of proposed attempts to revive the question of a 'single tax'—one tax to cover income tax and rates. This would involve putting local rating into the hands of the Government (Inland Revenue) valuers, who already value properties for Schedule "A" assessments, and would make one assessment for the same property instead of two different figures, as happens frequently under the present law.

"The advocate of the 'single tax' has asked why it is necessary for two sets of people to value the same property, and claims that by having a single assessment much local prejudice and influence would be avoided, as one is bound to admit does sometimes occur. But would it not be a disadvantage on the whole to lose the local knowledge of rating committees and assessment committees? We think it would but these committees and their advisers, by their very actions, are playing into the hands of the 'single taxers.'

"After all, it should not be the skill and experience in successfully building up and managing a business of whatever kind that should be rated, and local residents, from whom the committees are drawn, should be able to eliminate from their minds all such irrelevant factors in arriving at the proper rental value, although there is always the human frailty in many who just argue—'Oh, they are doing well, they can afford to pay.'—against the voice of the 'single taxer."

FILMS AFTER THE WAR

Emmett Wants to See Pro-British Campaign

A PLEA for a vigorous post-war campaign to publicise the resources of the Empire and the British way of life was made on Tuesday night by E. V. H. Emmett, of the Gaumont-British News.

Mr. Emmett was speaking at the dinner of the Women's Advertising Club of London on "Films in Relation to Post-War Industry."

I'll wager a lot of money that if you stop any kid in the street of any town in Britain to-day he can tell you exactly what a Texas cowboy looks like—how he dresses, what he eats, how he sits a horse, how he does his work, how he sings. (My god, how he sings!)

Any British kid could tell you all those things. But could he tell you how they raise the fat lambs in Hawke's Bay, New Zealand, or how they grow apples in Tasmania? How could he? He never even heard of them.

And if the British Empire isn't an industry that ought to be advertised in films then I don't know one.

The Responsibility

Whose fault is this? It is not altogether the fault of the film producer. After all, the film business is one which has to make a profit—if possible. If the film producer has a "boy meets girl" story he can obviously produce it very much more cheaply within a radius of 50 miles of London; the cost of sending a large production unit with expensive equipment and expensive stars to the other side of the world would obviously jeopardise his hopes of making a profit.

But I certainly do feel that it ought to be somebody's business to see that the British Empire is advertised in British films.

In my opinion, every single thing that the British Empire has to sell can be sold better if it has had indirect advertising on the screen from suspenders to Atlantic liners and from soup to nuts.

FORTHCOMING TRADE SHOWS: Continued from Page 46

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
			NEWCASTLE.			
Tues., Mar. 20	10.45 a.m.	Essoldo	Minstrel Man	Pathe	Benny Fields	U
Wed., " 21	10.45 a.m.	Essoldo	Swing Hostess	Pathe	Marsha Tilton	—
" " 21	10.45 a.m.	Stoll	Turned Out Nice Again	Ealing	George Formby	U
Thur., " 22	10.45 a.m.	Stoll	Lights of Old Santa Fe	British Lion	Roy Rogers	U
" " 22	10.45 a.m.	Essoldo	The Great Mike	Pathe	Stuart Erwin	—
Fri., " 23	10.45 a.m.	Stoll	The Big Show Off	British Lion	Arthur Lake	A
" " 23	10.45 a.m.	Essoldo	Shadow of Suspicion	Pathe	Marjorie Weaver	—
			NOTTINGHAM.			
Tues., Mar. 20	10.30 a.m.	Carlton	Gentle Annie	M-G-M	James Craig	A
" " 20	10.30 a.m.	Scala	Here Come the Waves	Paramount	Bing Crosby	—
Wed., " 21	10.45 a.m.	Scala	See My Lawyer	G.F.D.	Olsen and Johnson	U
Thur., " 22	10.30 a.m.	Scala	Turned Out Nice Again	Ealing	George Formby	U
Fri., " 23	10.15 a.m.	Scala	National Velvet	M-G-M	Mickey Rooney	—
" " 23	10.30 a.m.	Elite	Lake Placid Serenade	British Lion	Vera H. Ralston	U
			SHEFFIELD.			
Tues., Mar. 20	10.30 a.m.	Hippodrome	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller	—
Wed., " 20	10.40 a.m.	Cinema House	Minstrel Man	Pathe	Benny Fields	U
Thur., " 21	10.40 a.m.	Cinema House	Swing Hostess	Pathe	Marsha Tilton	—
" " 22	10.30 a.m.	Hippodrome	Lake Placid Serenade	British Lion	Vera H. Ralston	U
Fri., " 22	10.40 a.m.	Cinema House	The Great Mike	Pathe	Stuart Erwin	—
" " 23	10.45 a.m.	Hippodrome	Lights of Old Santa Fe	British Lion	Roy Rogers	U
" 23	10.40 a.m.	Cinema House	Shadow of Suspicion	Pathe	Marjorie Weaver	—

SOUND RCA SYSTEM

MUSIC AND MUSICIANS

A Page for KINE. ORGANISTS by A. W. OWEN

The New Regal Organ Appointment —This Year's A.T.O. Committeemen— Courtnay Plays a Novel Interlude

THE chief topic of discussion among theatre organists at the moment is the appointment of a new organist when Odeon reopens the Regal, Marble Arch.

It is a coveted position, for this theatre has a fine recital organ which is one of the largest installations in the country. It was built by Hill, Norman and Beard and installed when the theatre was first opened.

Its musical tradition may be restored to that of post-war days if an advanced policy is adopted.

★

Symphony for Initial Ceremony

I WELL remember the opening ceremony in this fine kinema.

"Starkey" as musical director had a symphonic orchestral unit, plus an octette of silver trumpeters who played the introduction fanfare from the stage.

Quentin Maclean was at the console of the organ, and a full set of tubular bells were operated from the organ console as the opening piece. It was a musical triumph and admiration of the theatre itself was universal.

What of the future?

In war time the organ has been used only at intervals, but several organists have been resident there. The last was Reginald New. But it has never been featured in this period to any extent.

★

Selecting the Right Man

THE patrons of this theatre are drawn from the West End and have sophisticated tastes. Interludes are not the type of music required to provide musical entertainment in this "exclusive" theatre, but recitals in the correct form are necessary.

A microphone announcement from the stage by the management to introduce the organist and a console microphone for any further explanations of the music played should be used.

Given these conditions, a recital organist of the highest degree of musical ability and a known personality, either on the air or of concert reputation, would in my opinion be best fitted to restore the magnificent standard set up by Quentin Maclean in the early days.

The fine organist must not develop an inferiority complex.

Odeon may adopt a "guest" policy to try out a few of their best players, but I hope not.

This is a resident position for the right type of musician.

★

Useful Lift At Camden Town

A VISIT to the Gaumont Palace, Camden Town, is always a pleasant duty. Manager Lane takes interest in arranging suitable Brenograph backgrounds and lighting effects to enhance his organists' interludes.

The unique method by which the console and organist come out through the wings, almost as if from a tunnel, is another asset, for the organist can set the console at any angle he wishes before he commences his recital.

I think this is better than the fixed lift, which always leaves the player with his back to the audience.

Showmanship—American fashion. —This is how the exploitation department at the Aster Theatre, New York, used the foyer doors for a fine pictorial layout for MEET ME IN ST. LOUIS. The result made a first-class panel

★

Music of the Compass

JACK COURTENAY is a resident organist here, but he recently played at the Gaumont Palace, Lewisham.

The recital I heard was original in character, titled "North, South, East, West," the music being characteristic of each direction of the compass.

For North, the composer was Sinding, and the music, "The Rustle of Spring," representing that season in Norway and Sweden.

The South took us to Miami, with the song "Miami, Miami," written by Jack Courtenay himself and broadcast over the W.I.O.D.

Going East, the musical example was Kipling's ballad, "On the Road to Mandalay," music by Speaks.

Finally, West. The illustration was De Sylvia's ballad, "Stroll the Lane Together." Although probably unknown to the audience, it has such a simple melody that many people hummed the final chorus.

★

Industrial Audience's Reaction

THE matinée audience were not only attentive but interested.

Camden Town is a purely industrial district, and the reception given to a recital of this nature once again proves that those organists who imagine only community interludes are "safe" are wrong in this belief.

Each item was presented with the most careful registration, and this fine organ was played to the best use of its tonal possibilities.

ROBINSON CLEAVER

★

A.T.O. New Committee Elected

IT will interest provincial organists to know the personnel of the newly elected A.T.O. Committee for the next 12 months. This is:—

Robin Richmond (chairman), Robinson Cleaver, Dudley Bevan, Jack Courtenay and Harold Coombes (committee), and Edward O'Henry (secretary).

New members have joined, and the association is well established.

Its main objects are to raise the standard of all recitals both in theatres and on the B.B.C., and to promote good fellowship and co-operation between members.

★

Manager Puts On An Act

IT is not often that managers have the talent and incentive to put on a stage act themselves.

This is not the case with Manager Peter Burman, of the Regal, Canterbury. He provided patrons with a 'uneful Latin-American show recently, by performing "drumnastics" to accompany Stanley West, the resident organist.

Burman was formerly a professional percussionist with several leading West End bands.

West, who has been playing the Compton organ for some time at the Regal, designed the stage setting for the act.

★

72 Broadcasts in Six Weeks

DURING a period of six weeks, the B.B.C. broadcast the theme song, "Together," from "Since You Went Away" (U.A.) 72 times. This does not include programmes other than the Home and Forces services.

The song was written more than a decade ago, and is one of the current "best sellers." A feature in exploiting this film should obviously be the popularity of the song.

SUGGESTIONS FOR APRIL 2 RELEASES

MUSIC FOR MILLIONS (M-G-M)

CERT. A. Length 10,551 ft. Reg. No. F.8004. Reviewed in KINE. February 15, 1945.

STARS.—Margaret O'Brien, Jose Iturbi.

ATMOSPHERE.—War bride romantic comedy-musicale, the adventures of a self-appointed little mother of an expectant mother bride of an overseas serving soldier. Jose Iturbi and his orchestra play excerpts from Greig, Debussy, Tschaikovsky, Liszt, and Chopin, with modern items as contrast.

ORGAN.—"Musical Box," Heykens (Chappell), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.8993 by Marek Weber's Orchestra.

A SONG TO REMEMBER (Columbia)

CERT. A. Length 10,087 ft. Reg. No. F.7879. Reviewed in K[illegible] November 23, 1944.

STARS.—Paul Muni, Merle [illegible].

ATMOSPHERE.—Technicolor ro[illegible] melodrama, based on the lif[illegible] Frederick Chopin. Excellent reci[illegible] of the composer's principal wo[illegible] are a feature of the film, and [illegible] struggle between love and duty t[illegible] is country is dramatically portray[illegible] Chopin

ORGAN.—"Polonaise in A[illegible] from the (N.C.), with adaptation [illegible] piano-solo copy.

NON-SYNC.—As organ, record[illegible] on H.M.V. C.2892 by the Boston Promenade Orchestra.

The "KINE." Company of Showmen presents

SHOWMANSHIP

Edited by "THE SHOWMAN"

SOME of our younger showmen who left their peace-time occupation to join the Forces are beginning to return to "Civvie Street."

A few exhibitors may feel that these men, after several years spent in different work and surroundings, will have lost their flair for showmanship.

It will certainly not take them long to regain it.

The more important factor is that these men have been living alongside men who, on return to civil life, become potential kinema patrons.

They have had a chance to find out what the customer thinks and feels about pictures and what he wants when he goes to the kinema and what he doesn't want!

EVER since war began showmen — real showmen—have been getting remarkable results under extremely bad conditions.

The days of big expense budgets, when cost was little or no object, and when there was plenty of material available, are over for years to come, perhaps.

To-day the showman has to improvise: discarded uniforms, forgotten cut outs, lobby displays which would normally have gone to the junk heaps ages ago—all these things are now roped in to provide the "bricks and mortar" of this season's exploitation ideas.

So, naturally, things are not as lavish as they were, and all ideas are carried out on a small scale.

Now and again, despite the difficulties, a brilliant flash of really first-class showmanship asserts itself.

I publish one such stunt to-day—the idea worked out by manager C. A. Tooth at St. Albans, for "The Woman in the Window."

Read it—and see how simple a good stunt can be!

Making Use of a Large Mirror

A LARGE mirror in the foyer was used by M. Grimshaw, manager of the Ritz, Hyde, to exploit "The White Cliffs of Dover" (M-G-M).

A mixture of whiting, powder blue and a little poster green paint was used to draw a picture of the White Cliffs on the surface of the mirror.

It took six hours to complete, and the finished 13 ft. by 15 ft. picture was most effective.

Running a Jitterbug Contest—

A "JITTERBUG" contest was a feature of Manager Maurice Zand's publicity to attract the younger element of the town to the Odeon, Burnley, for "Sensations of 1945" (U.A.).

Dance-halls were circularised with stills, bands encouraged to feature the music from the film, shop-window displays arranged, and extra publicity given in the local Press.

The result was the best week's business since New Year's Day.

—and Hailing Local Heroes

FOR Paramount's "Hail the Conquering Hero" Manager Zand exploited local war heroes. Special posters read: "Odeon have pleasure in suggesting that our conquering heroes would wish you to support the Mayor's Victory Centre Fund—then you can doubly enjoy seeing 'Hail the Conquering Hero.'"

Hanging cards of a similar design were displayed at the Mayor's dance organised for the fund.

Trying His Skill as a Cartoonist

CARTOONS are not always easy to devise or to execute!

Manager E. S. Hodnett, of the Gaumont, Middlesbrough, had a good idea for a cartoon to exploit "The Impatient Years" (Columbia).

It showed the "happy Couple," surrounded by Cupids and lucky charms, passing the Divorce Court judge (with a broken heart).

LOVE STORY
YOU
CORNISH RHAPSODY
LOVE STORY

Vestibule display at the New Savoy (G.B.), Glasgow, exploiting LOVE STORY (Eagle Lion), inviting patrons to play for themselves the Cornish Rhapsody.

Designed in colour, the cartoon formed the centre-piece of a foyer display.

Cadets Put Over A.T.C. Film

"SONS of the Air," the film about the A.T.C., has lent itself to the obvious tie-up with local A.T.C. units. Managers everywhere have arranged parades, speeches or stage shows.

One particularly colourful stage show was put on by Divisional Publicity Manager A. E. Crabb at the West End (G.-B.), Birmingham, with the aid of Fred Warrender, the resident organist.

The A.T.C. band played in company with the organ. Suspended above their heads was a large R.A.F. insignia thrown into sharp relief by two "spots."

—and an Idea from Glasgow

MANAGER GEORGE PAIN, of the Gaumont, Glasgow, made use of his sailor son to put over the A.T.C. film, "Sons of the Air."

As at Birmingham, the local A.T.C. unit helped with the publicity.

A foyer display of over 50 R.A.F. and captured German instruments, which had to be covered by a £1,000 insurance policy, was supervised by the Cadets.

FRENCHMAN'S CREEK (Paramount) is giving showmen plenty of chances just now. This is what they did for it at the Odeon, Peckham

Manager Pain's son, Sub-Lieut. (A.) G. R. Pain, R.N.V.R., who was on furlough, himself a Barracuda pilot, gave public lessons to the Cadets on the working of the blind flying panel.

The local Press covered the display with story and photographs.

Nurses on Parade

A UNIFORMED display has never failed to attract a crowd yet!

Manager W. H. Domoney, of the Odeon, Bridgwater, attracted his crowds recently by letting 30 Red Cross nurses parade in the foyer each evening.

In addition, he set his patrons a high target (£500), to be collected for the Prisoners-of-War Fund.

The "Gang" at Work

AN original tableau of cut-outs was staged in his foyer to exploit "The Hitler Gang" (Paramount) by Manager A. J. Burl, of the Regal (Odeon), Gateshead.

The cut-outs of Hitler and his followers were stood on a painter's trestle, which was about to collapse.

Hitler held a brush in his hand and carried a "paint-box of the world." The background had presumably been painted by him, bearing the title of the film.

Actual photographs of the gang completed the display.

Hat Tie-up Fixed for Dunne Film

IN "Together Again" Irene Dunne wears a hat which changes the course of her life. Named the "Stop, Look and Whistle Hat," because it has just that effect in the beholder, its appearance has been greeted with interest. Its photograph appeared in national daily papers.

It has been arranged that one of the leading hat manufacturers in this country will put this model into production. They are Walter, Webb and Baker, 222, Regent Street, W.1, who are co-operating with exhibitors by supplying them with a list of their dealers in each town, so that window displays can be arranged.

I understand that Columbia has also prepared a trailer for "A Song to Remember," which they claim is the first

VICTORY
Are You Ready for the Coming Celebrations ? ? ?
BUY YOUR FLAGS—FLAG STREAMERS—BUNTINGS, ETC., NOW.
Direct from Manufacturers.
Address All Enquiries to:
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The SHOWMAN on Brilliant Use of an Empty House—More "Frenchman's Creek" Ideas—Using Old Material Over Again

THE WOMAN IN THE WINDOW
CAPITOL

One of the brightest showmanship stunts of recent weeks. Manager C. A. Tooth's use of an empty house for THE WOMAN IN THE WINDOW, at the Capitol (Odeon), St. Alban's. The nearby 'bus stop attracted onlookers

"Teaser Trailer in Technicolor" to be issued in this country.

It is in addition to the N.S.S. trailer, and will be made available to kinemas free of charge for two weeks preceding the showing of the film.

Applications should be made direct to the Exploitation Department.

Paramount's Plans

NEARLY 60 shop tie-ups were arranged in connection with the London release of Paramount's "Frenchman's Creek," as a result of a co-operative effort on the part of Paramount's Exploitation Department and London Odeon managers.

The displays drew attention to the hat styles in the film. At several kinemas slides were used showing the hats and stating where they might be purchased.

Many stage shows and window displays are now being arranged throughout the provinces.

Setting a Style in Hats

BEFORE the war, manager C. E. Stead, of the Odeon, North Finchley, often arranged shop window displays to exploit his films.

Paramount's "Frenchman's Creek" gave him a chance to revert to his peacetime methods recently.

A women's shop devoted one of the main-road windows to a display of ladies' hats, including several models resembling those worn by Joan Fontaine in the film.

Down Stepney Way

POSSESSING one of the best equipped stages in the country, Edward L. Groves, general manager of the Stepney Troxy, uses it whenever he can.

Recently he put on a fifteen minute prologue to "Down Argentine Way" (20th-Fox).

Fred Costello, who will soon appear in a new show at the London Coliseum, sang "South American Way" and "Begin the Beguine." Betty Fielding, one of the Troxy cashiers, wore a "rhumba costume" and sang "Tangerine."

The scena, entitled "Rhapsody in Rhumba," was produced by Ray Baines, the resident organist. Brenograph backgrounds formed a good introduction to the Technicolor film which followed.

Varying the Approach

IN his campaigns for different films week by week, Captain Henry Kerr, manager of the East Sheen Odeon-Empire, aims to maintain a variety of styles.

For "Cover Girl" (Columbia) he put up cut-out coloured prints of the show girls at strategic points in the theatre.

"For Whom the Bell Tolls" (Paramount) was publicised by the use of a plasterboard bell over the canopy in full view of passers-by.

As "This Happy Breed" (Eagle-Lion) takes its title from a Shakespearean line and is based on the Noel Coward play, Captain Kerr approached the local dramatic society and invited them to see the film. This attracted patrons who might otherwise not have troubled to visit the kinema.

Making Use of an Empty House

ONE of the best stunts I have yet seen for "The Woman in the Window" (RKO) was arranged by manager C. A. Tooth, of the Capitol (Odeon), St. Albans.

He got permission to use a large empty house which faced the main shopping centre. With the help of Assistant Manager Wallis, the painted figure of a woman was put up in one of the windows.

Above the window was a sign (6 ft. x 6 ft.) reading "See the Woman in the Window. Murder! Thrills! Suspicion!" Below the window another sign gave the name of the kinema and the play dates.

"The display was talked about as far away as Luton," manager Tooth tells me. Needless to say, there were large crowds at the Odeon during the week.

The Theatre Inside a Theatre

A MODEL stage was put up in the foyer of the Clifton, Great Barr, Birmingham, by manager E. V. Walls to advertise "Love Story" (Eagle-Lion).

The scenery showed the Cornish coast. In the centre stage a cut-out of Margaret Lockwood and Stewart Granger shaking hands through the wishing stone was stood on a base of real sand. Small rocks in the left and right front wings added realism to the effect.

Green tabs at either side were illuminated by miniature footlights. Cupid designs on the foyer walls advertised title and stars.

During the preceding week the "Cornish Rhapsody" was played on the non-sync during the showing of "story" slides. This was followed by the renter's trailer.

Stamping the Irish in their Mind

FOR several weeks before showing "Irish Eyes are Smiling" (20th-Fox), manager Rupert Todd, of the Gaumont Palace, Derby, used a rubber stamp on all outgoing correspondence.

Used with a green dye, the stamp bore a shamrock design superimposed with the film title. Under this was the slogan "Sure: Gaumont, Derby."

When it is remembered that the mail of the average kinema penetrates the offices of many business, where it will be seen by members of the staff, this envelope and letterhead publicity is a smart idea.

A Patron's Publicity Scheme

A SURPRISE awaited manager B. G. Smith, of the Empire, Alfreton, when he was contacted by a local bicycle dealer.

The dealer's sunblind had been broken and part of it was hanging in a dangerous position. A notice was displayed nearby, reading "Mind your head, 'The Hairy Ape's' in town."

Manager Smith provided stills from the film to supplement this publicity for his current attraction.

SELECTING THE STAFF

THE proposal to train managers in a scientific way suggests that when kinema staffs again become readily available it may be advisable to instruct *them* in their duties.

Ushering looks a simple job: but there is a right way to do it and a wrong way.

The doorman, because he is the first representative of the kinema to greet the public, needs both careful selection and instruction in giving the right impression.

An unsuitable or untrained man can make enemies instead of friends.

This matter of tutoring those of the staff who have to serve the public can become a matter for both exhibitors and the unions to carry out together.—The Showman.

Making Use of Old Material

IT is surprising what good results can be obtained by making use of old publicity material. Manager R. C. Overs, of the Friars (Odeon), Canterbury, made a useful front-of-the-house display for Paramount's "Rainbow Island" from odd pieces of salvaged material.

Simple, cheap, but effective: A mirror, painted with whiting and powder-blue, formed the centre display for THE WHITE CLIFFS OF DOVER (M-G-M) at the Ritz, Hyde

The display was improved by two stuffed animals (a tiger and a bear) which were stood at either end of the display.

Mr. Overs borrowed these animals from a local collector.

Putting the Cadets on Parade

A PARADE and march past attended by the Mayor was the first-night attraction arranged by manager W. Riley, of the Savoy, Kettering, for the showing of "Western Approaches."

The idea may not have been original, but it had its results.

A parade has never failed yet to attract the attention of the public.

Shanties Sung in the Foyer

A LOCAL seaman sang sea shanties in the foyer of the Elite (A.B.C.), Middlesbrough, as part of manager H. G. McGill's publicity for "Western Approaches" (British Lion).

Together with assistant manager

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THE FRIARS
DOROTHY LAMOUR IN RAINBOW
RAINBOW ISLAND

Paramount's **RAINBOW ISLAND** *lent itself to first-class exploitation and at the Friars, Canterbury, they produced a front-of-the house display which hit the right note*

R. H. A. Sleet, he put up a ship's binnacle and steering gear.

In addition, stills and posters were arranged round a 10-ft. model of an old-time merchant sailing ship.

The Navy Put on a Show

ANOTHER publicity scheme for "Western Approaches" was provided by naval men who had taken part in D-Day operations. They presented a variety show, "Naval Twist" on the stage of the Carlton A.B.C.), Cosham.

Manager M. P. Proops was also assisted by the Navy with front-of-house decorations. He reciprocated by letting Wrens take collections for the King George Fund for Sailors. Patrons gave £174 in four days.

SMASH AND GRAB

A SUBURBAN manager gave me an unusual reason for limiting his house-front display material.

"I dare not put anything in the foyer or on the front," he said. "If it is movable people just take it away; if it's not they smash it up. So what's the use?

What is the answer to this problem?

If persuasion fails, perhaps a sharp lesson will have some effect. "Removing" is larceny and smashing is a punishable offence.

The chief offenders seem to be the adolescents. The police are always at hand as guardians of private and public property. It is sometimes wise to ask for their help.

—THE SHOWMAN.

Swiss Cottage Help C.T.B.F. Bed

A SATURDAY morning performance of "The Lamp Still Burns" (G.F.D.) was arranged by manager Mark Freeman at the Odeon, Swiss Cottage, recently, to aid the C.T.B.F. bed at the Queen Charlotte Maternity Hospital, Hammersmith.

The performance was attended by H.R.H. the Princess Arthur of Connaught and civic leaders.

Rosamund John, who plays one of the leading rôles in the picture, attended the performance, together with John Specterman, exploitation manager for G.F.D.

Dominion Aids Seamen

THE screening of "Western Approaches" (British Lion) at the Harrow Dominion (A.B.C.) gave Manager H. O. Stanley a chance to combine a little patriotic publicity with a drive for funds to help King George's Fund for Sailors. He decorated the vestibule and front of the hall lavishly with flags and bunting and was able to enlist the enthusiastic co-operation of the Commanding Officer of the Harrow Sea Cadets, whose band gave a 30-minute performance on the stage nightly throughout the week in a setting arranged by Mr. Stanley and his staff, while boy and girl cadets took round collecting boxes in the auditorium.

Mr. Stanley's comment that this prologue was enjoyed by his patrons is supported by the fact that more than £253 was collected during the week—nearly £100 more than last year.

Running a Press Campaign

FOR his exploitation of "The Impatient Years" (Columbia) manager Peter Myott, of the Electric, Torquay, took extra space in the local Press to give readers a preview of the topical interest in the picture.

The first advert. showed the stars being cross-examined by a hotel page when they try to re-live their honeymoon "Why will people interfere?" was the heading.

The next caption was: "It looks like trouble—blonde trouble, too," above and below the half-tone of dance hall scene.

The third was a love scene, "The divorce court judge told them . . ." And the last, with letterpress only, carried the top head "Marry in Haste" and a sidehead "Can War-time Marriages last?" with "You'll find the answer in 'The Impatient Years,'" followed by theatre details.

A breezy Press campaign!

Star's Gown Borrowed for Display

ONE of the gowns worn by Phyllis Calvert in "Madonna of the Seven Moons" (Eagle-Lion) was acquired by manager J. S. Bambridge, of the Picture House, West Hartlepool, for a window display.

Situated in the centre of the town, many women shoppers were attracted by the elegance of the costume, by the side of which was publicity matter for the show.

Manager Bambridge says that the film broke all the house records for some time.

Building a Moving Monster

HORROR was the keynote of Manager K. Hill's foyer display at the Opera House, Coventry, for "Son of Frankenstein" (G.F.D.).

His display artist, W. Parkinson, devised a life-size figure of "the Monster," which was mechanically operated, so that its head and arms moved as the body swayed from side to side.

These dresses are a big help in putting over **BRAZIL** *at the Regal, Bexley Heath*

The image was illuminated with a sinister lighting and stood in an alcove, around which was publicity materials and stills.

An Improved Front of House Display

FRONT of house displays can become very stereotyped.

Something simple, and yet slightly out of the ordinary, was arranged by Manager G. Reed of the Odeon, Portsmouth, in connection with the two United Artist's films, "Dark Waters" and "History is Made at Night."

A large illustrated poster for each picture was put up on either side of the main doors. From the top of the entrance two cut-out arrows pointed from the centre to either poster. Immediately below the canopy was a poster reading "Look! Did you ever see such a programme?"

On Changing Managers

There is a tendency to think that managing a kinema in one district is the same as managing one in another.

It isn't.

The art of good management is to find out in what way your hall, its patrons and the neighbourhood differ from those where you used to be, and, having discovered the differences, to adjust your policy correspondingly.

It's not just a matter of differences of income or education. Natives of certain districts have temperaments which can be identified. Find the local "group-mind" and run your theatre to suit it.—

THE SHOWMAN.

Designing His Own Beauty

A LINEN banner, stretched across a wooden frame, made the base for a coloured design to advertise "Bathing Beauty" (M-G-M) at the Public Hall (A.B.C.), Carlisle.

Manager G. Fishwick originated the idea, given prominence to the title and Red Shelton. A large figure of a diver was included in the centre of the design and stills mounted round the edges.

Goodwill

I UNDERSTAND that A. K. Meecher, of the Islington Odeon, has established such cordial relations with local traders that he can obtain the exclusive use of a fine shop window in the main street at any time he likes!

This is confirmation of the opinion I have expressed more than once of the value of being on good terms with people in one's district. When relations are cordial facilities are usually obtainable without cost (apart from the usual courtesy free pass).

3 IS A FAMILY
ARNOLDS
CHARLES RUGGLES
PALLADIUM

A bright street stunt organised by Manager Charles Brown, of the Gaumont Palladium, Stockport, for **3 IS A FAMILY**

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Sta
			LONDON.		
Thur., Mar. 15	10.45 a.m.	Own Theatre	Welcome Stranger	Columbia	—
,, ,, 15	2.30 p.m.	Own Theatre	Tahiti Nights	Columbia	—
,, ,, 15	10.45 a.m.	Studio One	Blue Beard	Pathe	—
,, ,, 15	2.30 p.m.	G.B. Theatre	Bowery Champs	Pathe	—
,, ,, 15	10.30 a.m.	Leicester Sq. Th.	The Suspect	G.F.D.	Charles Laughton
Fri., ,, 16	10.45 a.m.	Own Theatre	The Missing Juror	Columbia	—
,, ,, 16	2.30 p.m.	G.B. Theatre	Yank in Australia	Equity British	Al Thomas
,, ,, 16	10.45 a.m.	Studio One	I Accuse My Parents	Pathe	—
,, ,, 16	2.30 p.m.	Own Theatre	West of the Rio Grande	Pathe	—
,, ,, 16	10.0 a.m.	Crown Th.	The Singing Cowgirl	Independent	—
Mon., ,, 19	2.30 p.m.	Own Theatre	The Marked Man	Columbia	—
,, ,, 19	2.30 p.m.	G.B. Theatre	Secret Stranger	Equity-British	Rex Lease
,, ,, 19	11 a.m.	Studio One	Come Up Smiling	Ambassador	Will Mahone
,, ,, 19	10.30 a.m.	G.F.D. Theatre	Swing Out Sister	G.F.D.	Rod Cameron
Tues., ,, 20	10.30 a.m.	Leicester Sq. Th.	A Place of One's Own	Eagle Lion	Margaret Lockwood
,, ,, 20	10.45 a.m.	Studio One	Dad Rudd, M.P.	Ambassador	Bert Bailey
,, ,, 20	10.30 a.m.	Private Theatre	Mr. Skeffington	Warner	—
,, ,, 20	2.30 p.m.	Private Theatre	Conflict	Warner	—
,, ,, 20	2.30 p.m.	G.B. Theatre	Kid Millions	International F.R.	—
,, ,, 20	10.45 a.m.	Own Theatre	Legal Larceny	Columbia	—
,, ,, 20	10.45 a.m.	Studio One	Servant if a Nation	Motion Pictures	—
Wed., ,, 21	2.30 p.m.	G.B. Theatre	The Border Patrol	Equity-British	Bill Cody
,, ,, 21	10.30 a.m.	Private Theatre	My Reputation	Warner	—
,, ,, 21	2.30 p.m.	Private Theatre	Objective, Burma	Warner	—
,, ,, 21	10.45 a.m.	Studio One	Lake Placid Serenade	British Lion	Vera H. Ralston
,, ,, 21	11 a.m.	G.B. Theatre	You Can't Kill a City	Anglo-American	—
,, ,, 21	10.30 a.m.	G.F.D. Theatre	She Gets Her Man	G.F.D.	Joan Davis
,, ,, 21	10.30 a.m. & 2.30 p.m.	Own Theatre	Keep Your Powder Dry	M-G-M	Lana Turner
			BIRMINGHAM.		
,, ,, 19	10.30 a.m.	Scala	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller
Tues., Mar. 20	10.30 a.m.	Forum	Turned Out Nice Again	Ealing	George Formby
,, ,, 20	10.30 a.m.	Scala	Minstrel Man	Pathe	Benny Fields
Wed., ,, 21	10.30 a.m.	Forum	Lake Placid Serenade	British Lion	Vera H. Ralston
,, ,, 21	10.30 a.m.	Futurist	Swing Hostess	Pathe	Marsha Tilton
Thur., ,, 22	10.45 a.m.	Forum	Lights of Old Santa Fe	British Lion	Roy Rogers
,, ,, 22	10.30 a.m.	Scala	The Great Mike	Pathe	Stuart Erwin
Fri., ,, 23	10.45 a.m.	Scala	The Big Show Off	British Lion	Arthur Lake
,, ,, 23	10.30 a.m.	Futurist	Shadow of Suspicion	Pathe	Marjorie Weaver
			CARDIFF.		
Tues., Mar. 20	10.45 a.m.	Capitol	Gentle Annie	M-G-M	James Craig
,, ,, 20	10.45 a.m.	Odeon	See My Lawyer	G.F.D.	Olsen and Johnson
,, ,, 20	11 a.m.	Park Hall	Minstrel Man	Pathe	Benny Fields
,, ,, 20	10.45 a.m.	Olympia	Turned Out Nice Again	Ealing	George Formby
Wed., ,, 21	10.30 a.m.	Olympia	Lake Placid Serenade	British Lion	Vera H. Ralston
,, ,, 21	10.45 a.m.	Odeon	The Unseen	Paramount	Gail Russell
,, ,, 21	11 a.m.	Park Hall	The Great Mike	Pathe	Stuart Erwin
Thur., ,, 22	10.45 a.m.	Odeon	Lights of Old Santa Fe	British Lion	Roy Rogers
,, ,, 22	11 a.m.	Park Hall	Shadow of Suspicion	Pathe	Marjorie Weaver
Fri., ,, 23	10.45 a.m.	Odeon	The Big Show Off	British Lion	Arthur Lake
,, ,, 23	11 a.m.	Park Hall	Blue Beard	Pathe	—
,, ,, 23	10.45 a.m.	Olympia	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller
			GLASGOW.		
Tues., Mar. 20	10.30 a.m.	Cosmos	Minstrel Man	Pathe	Benny Fields
,, ,, 20	11 a.m.	Playhouse	Cynara	International F.R.	—
Wed., ,, 21	10.45 a.m.	La Scala	Gentle Annie	M-G-M	James Craig
,, ,, 21	10.30 a.m.	Regal	Lake Placid Serenade	British Lion	Vera H. Ralston
,, ,, 21	10.45 a.m.	Cosmos	Swing Hostess	Pathe	Marsha Tilton
,, ,, 21	10.30 a.m.	Playhouse	The Devil to Pay	International F.R.	—
Thur., ,, 22	10.45 a.m.	Regal	Lights of Old Santa Fe	British Lion	Roy Rogers
,, ,, 22	10.45 a.m.	Playhouse	The Great Mike	Pathe	Stuart Erwin
,, ,, 22	10.40 a.m.	La Scala	Turned Out Nice Again	Ealing	George Formby
Fri., ,, 23	10.45 a.m.	La Scala	Dodsworth	Grand National	Walter Huston
,, ,, 23	10.45 a.m.	Regal	The Big Show Off	British Lion	Arthur Lake
,, ,, 23	10.45 a.m.	Playhouse	Shadow of Suspicion	Pathe	Marjorie Weaver
,, ,, 23	10.45 a.m.	Cosmo	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller
			LEEDS.		
Tues., Mar. 20	10.45 a.m.	Tower	See My Lawyer	G.F.D.	Olsen and Johnson
,, ,, 20	10.30 a.m.	Ritz	Minstrel Man	Pathe	Benny Fields
Wed., ,, 21	10.45 a.m.	Tower	Lake Placid Serenade	British Lion	Vera H. Ralston
,, ,, 21	10.30 a.m.	Ritz	Swing Hostess	Pathe	Marsha Tilson
,, ,, 21	10.30 a.m.	Tatler	Turned Out Nice Again	Ealing	George Formby
Thur., ,, 22	10.30 a.m.	Ritz	The Great Mike	Pathe	Stuart Erwin
,, ,, 22	10.30 a.m.	Tatler	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller
Fri., ,, 23	10.45 a.m.	Tower	Lights of Old Santa Fe	British Lion	Roy Rogers
,, ,, 23	10.30 a.m.	Ritz	Shadow of Suspicion	Pathe	Marjorie Weaver
			LIVERPOOL.		
Mon., Mar. 19	10.30 a.m.	Forum	National Velvet	M-G-M	Mickey Rooney
Tues., ,, 20	10.45 a.m.	Scala	See My Lawyer	G.F.D.	Olsen and Johnson
,, ,, 20	10.45 a.m.	Majestic	Minstrel Man	Pathe	Benny Fields
Wed., ,, 21	10.45 a.m.	Palais de Luxe	Gentle Annie	M.G-M	James Craig
,, ,, 21	10.30 a.m.	Forum	Lake Placid Serenade	British Lion	Vera H. Ralston
,, ,, 21	10.45 a.m.	Scala	Swing Hostess	Pathe	Marsha Tilton
Thur., ,, 22	10.45 a.m.	Majestic	Lights of Old Sante Fe	British Lion	Roy Rogers
,, ,, 22	10.45 a.m.	Futurist	The Great Mike	Pathe	Stuart Erwin
,, ,, 22	10.45 a.m.	Palais de Luxe	Turned Out Nice Again	Ealing	George Formby
Fri., ,, 23	10.45 a.m.	Majestic	The Big Show Off	British Lion	Arthur Lake
,, ,, 23	10.45 a.m.	Palais de Luxe	Shadow of Suspicion	Pathe	Marjorie Weaver
,, ,, 23	10.45 a.m.	Forum	Tarzan's Secret Treasure(	M-G-M	Johnny Weissmuller
			MANCHESTER.		
Tues., Mar. 20	10.45 a.m.	Market Street	Dodsworth	Grand National	Walter Huston
,, ,, 20	10.45 a.m.	Theatre Royal	Minstrel Man	Pathe	Benny Fields
,, ,, 20	10.45 a.m.	Gaiety	Turned out Nice Again	Ealing	George Formby
Wed., ,, 21	10.30 a.m.	Theatre Royal	National Velvet	M-G-M	Mickey Rooney
,, ,, 21	10.45 a.m.	Market Street	Swing Hostess	Pathe	Marsha Tilton
,, ,, 21	10.45 a.m.	Haymarket	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller
Thur., ,, 22	10.45 a.m.	Gaiety	Lights of Old Santa Fe	British Lion	Roy Rogers
,, ,, 22	10.45 a.m.	Market Street	The Great Mike	Pathe	Stuart Erwin
Fri., ,, 23	10.45 a.m.	New Oxford	Lake Placid Serenade	British Lion	Vera H. Ralston
,, ,, 23	10.45 a.m.	Gaiety	Shadow of Suspicion	Pathe	Marjorie Weave
,, ,, 23	10.45 a.m.	Market Street	Kid Millions	International F.R.	—

Continued on page 41

SITU ONS VACANT

MANAGE anted, Home Counties
nema.—St ull particulars, refer-
es, salary, c.; operating knowledge
advantag B., Box 609, Kinemato-
aph Week

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ANAGER SWANSEA KINEMA;
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ll particulars salary required, age,
.; write only.—Etheridge, c/o 30, East
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nce, giving full particulars and salary,
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WANTED, Operator; B.T.H. serviced
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State full particulars, Conquest,
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-Chief, able to take charge; B.T.H.
nd, Simplex Projectors; evenings and
e matinée; excellent prospects to right
n; good salary; would consider genuine
plication from suitable candidate to
in.—Copy references to Piercey, 7,
rton Lane, Churchtown, near Glou-
ster.

WANTED, Second Projectionist, cap-
le taking charge; Ross machines,
estern Electric.—Full particulars to
anager, Gaiety Cinema, Brighton.

WANTED, Second Operators for sea-
de kinemas in Cornwall, — Apply,
pervisor, K g's Cinema, Camborne,
rnwall.

WANTED, upervisor (female) for
eatre, Lanc hire coast town; take
arge staff a refreshments. — State
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x 615, Kine ograph Weekly.

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rtment requ first-class Shorthand-
pist Secret for Executive.—Apply
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CAPABLE MANAGER, CIRCUIT
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REE NOW NY TYPE OF HALL,
OWN OR UNTRY.—Y., BOX 606,
INEMATO PH WEEKLY.

FIRST-CL Manager, fully experi-
ced, free diate engagement; Lon-
n area or th Coast preferred.—A.,
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AVAILAB AT SHORT NOTICE,
ANAGER GE 41, SCOTSMAN,
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YEARS XPERIENCE KINEMA
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ERIENCE; PAST INDEPENDENT
ND CIRCU ; STRICT DISCIPLIN-
RIAN; C ABLE SUPERVISOR;
RESENT NAGING 1,700-SEATER
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OMBE, BU S.

EX-N.A.A.F.I. Manager and Chief Projectionist, now Relief Manager, desires position as Manager; 15 years' experience; age 39; exempt; bonded; highest references; East London preferred. — Z., Box 607, Kinematograph Weekly.

SUPERVISOR-MANAGER, 15 YEARS' EXPERIENCE, CIRCUIT AND INDEPENDENT, EXCELLENT REFERENCES, WILL UNDERTAKE BOOKINGS SMALL CIRCUIT, OR MANGEAGEMENT; GOOD-CLASS THEATRE. PREFERABLY LANCS OR YORKS.—V., BOX 628, KINEMATOGRAPH WEEKLY.

EXPERIENCED KINEMA MANAGER AND CAFE MANAGERESS OPEN TO JOINT ENGAGEMENT, EARLY APRIL; WOULD CONSIDER OFFERS AS MANAGER AND ASSISTANT IN MODERN KINEMA; MAJOR CIRCUIT EXPERIENCE. PERMANENT OFFERS ONLY. — Q., BOX 623, KINEMATOGRAPH WEEKLY.

SUPERVISOR - MANAGER AT LIBERTY; MANY YEARS' EXPERIENCE OF ALL BRANCHES; KEEN PUBLICITY MAN; KNOWLEDGE OF OPERATING, FILM BOOKING, KINE-VARIETY, ETC; WOULD UNDERTAKE MANAGEMENT OF LARGE HALL AND SUPERVISE TWO OR THREE SMALLER HOUSES; AT PRESENT IN NORTH OF ENGLAND, BUT WILLING TO GO ANYWHERE; AGE 45; SALARY £12 WEEKLY.—L., BOX 618, KINEMATOGRAPH WEEKLY.

EX-SERVICEMAN, EXPERIENCE AT ROUTINE DUTIES, SEEKS POST AS ASSISTANT MANAGER; WITH REFERENCES.—X., BOX 605, KINEMATOGRAPH WEEKLY.

SALES MANAGER.—MAJOR EQUIPMENT COMPANY, SOUTH WALES AREA, DESIRES SIMILAR POST WITH FIRM CONTEMPLATING POST-WAR ACTIVITIES; 28 YEARS' EXPERIENCE ALL BRANCHES OF THE INDUSTRY.—J., BOX 616, KINEMATOGRAPH WEEKLY.

CHIEF PROJECTIONIST (40) DESIRES CHANGE; OPERATOR-MANAGER OR MANAGER; LIFE'S EXPERIENCE; TWO MAJOR CIRCUITS, PRIVATE, MANAGERIAL EXPERIENCE; BIRMINGHAM OR MIDLANDS PREFERRED.—REPLY, N., BOX 620, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist or Circuit Engineer (Member, British Kinematograph Society) seeks change (in order to safeguard wife's health) to, or near, South Coast; 35 years' practical experience includes installations and management; only good-class independent or small circuit, where projection is paramount, considered; personal interview arranged willingly.—M., Box 619, Kinematograph Weekly.

EXPERIENCED CHIEF OPERATOR-ELECTRICIAN, SHORTLY FREE, REQUIRES POSITION.—PARTICULARS OF QUALIFICATIONS AND REFERENCES TO HAND. K., BOX 617, KINEMATOGRAPH WEEKLY.

AS Kine Equipment Midlands Representative and/or Installation and Maintenance Engineer, 20 years in Industry, would consider part time now and full time post war; car owner and 'phone.—P., Box 622, Kinematograph Weekly.

ORGANIST (lady), at liberty now; many years' experience as Kinema Organist in America and England; musical interludes that please the audience.—F., Box 613, Kinematograph Weekly.

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FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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COMPLETE 35-mm. Sound Equipment and Projectors, suitable for small hall, or camp; also stage lighting, dimmer board, foots, battens, curtains, and tip-up seats, etc., in good order. — D., Box 636, Kinematograph Weekly.

CARPETS, FLOORCLOTH, ETC., AS USED IN KINEMAS. — Y., BOX 631, KINEMATOGRAPH WEEKLY.

FOR Sale, 25 round bottom, 10 flat Fire Buckets, Yale Door Closers, Dimmers, 240-v., 800, 1,000, 1,100, 1,200 watts, Radiators, etc.; offers; view Tuesday, Wednesday, Friday, after 10.30.—Roberts, 854, High Road, Tottenham.

SECOND-HAND PORTABLE AND STATIC 35-MM. EQUIPMENTS FOR SALE; GOOD CONDITION; VIEW LONDON.—B., BOX 634, KINEMATOGRAPH WEEKLY.

WANTED.—Equipment of all kinds for theatre and kinema for sale, in Eire. Sound and projection apparatus, H.I. and L.I. arcs, lamphouses, lenses, speakers, amplifiers, soundheads, resistances, rectifiers, motors, footlights, floods, battens, dimmers, spots, curtains; either complete equipment or individual items; new or second-hand; nothing too big or nothing too small. Also Agencies for allied goods.—Century Machinery Stores, 70, Middle Abbey Street, Dublin.

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KINEMAS WANTED

SMALL Kinema wanted to buy or rent. State condition and price.—T., Box 626, Kinematograph Weekly.

WANTED, Kinema, 900-1,500 seats, to purchase or take on lease; sea coast town preferred, but not essential if good proposition; strictest confidence observed. —R., Box 624, Kinematograph Weekly.

KINEMA wanted to purchase; 1,000 seats or more; Cornwall, Devon, or Southern Counties; information treated in strict confidence.—S., Box 625, Kinematograph Weekly.

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March 15, 1945

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THE LOST WEEKEND
SALTY O'ROURKE
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LOVE LETTERS
THE AFFAIRS OF SUSAN
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DON'T EVER GRIEVE ME
THE WELL GROOMED BRIDE

Hitch your Box-office
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VOL. XI MARCH 15, 1945 No. 116

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One of the difficulties which hedged the British experiments in 1938-39 was the low screen illumination which could not be increased. Indeed, had it been possible to increase it the defects of the picture would have become more evident. When the higher definition which the committee expects is reached, some means of raising the brilliance of the picture will probably accompany it.

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THEODOLITE.

WAR DAMAGE TO ASPHALT ROOFS

Methods of Effecting Repair

By ELLIOTT HAMMETT

ON many occasions in the columns of the IDEAL KINEMA the need for frequent inspection of roofs and walls to ensure their weatherproofness has been emphasised. The inaccessibility of parts of high walls near to the roof and the difficulty of reaching some roof surfaces are obstacles to a thorough survey, and frequently the first intimation that a weakness has asserted itself is the presence of an ugly discoloured patch or the flaking of plaster.

Damage from Various Causes

In its series of publications dealing with the repair of damaged buildings, the Department of Scientific and Industrial Research has included one (Note No. 5, Repairs to Asphalt Mastic and Felt Roofs) which gives excellent guidance in the location and repair of roof coverings.

The pamphlet reminds the reader that owing to the war some roofs have missed the normal periodic maintenance and will be needing skilled attention on that account, while others have received damage from explosive or incendiary bombs. An additional cause of damage may have been the use of unsuitable camouflage paints; these may have had their colour completely washed away, but the damage caused by them remains.

Damage may be listed under the following headings: (1) Perforations by bombs or bomb splinters (which may be small), from which fine cracks radiate; (2) complete fracture or cracking of the surface by shock or impact, increased by subsequent exposure; (3) cracking at and movement of skirting, sometimes pulled away from walls or parapets; (4) charring of the surface, with no cracks visible, due to incendiary bombs or general fire effects; (5) general deterioration during exposure following damage, sometimes accompanied by the growth of moss.

Where replacement of asphalt mastic has to be undertaken, only asphalt mastic should be used; surface dressing should be of bituminous and not of a tar type. The use of hammer and chisel to remove bad surfaces is deprecated as likely to increase the damage, while the application of cement mortar for patching may produce fresh damage around.

Hot "Poultices"

Faulty asphalt is best removed by application of a "poultice" of fresh, hot asphalt laid along the boundary of the area to be removed, and left there until the surface has become warm and soft. The hot material is then peeled away, when the underlying asphalt can be readily cut out with a spatula or trowel. (In some cases a second application is found necessary.) The hole is then filled with fresh, hot mastic, the "joint" being welded with the float used for spreading. The task is, however, one for experienced workmen.

Fine Straight Cracks

Where cracks are so fine that it is not considered necessary to remove any of the surface, reliance should not be made on mere painting alone. A recommended method is the cutting of a strip of fabric such as cotton or hessian to the required shape and length, and when the roof surface has been treated with a coat of the preparation, to bed the fabric upon it while the surface is wet, and when the surface has become "tacky" to apply a second coat to protect the fabric. A third coat should be applied after 24 hours.

The type of bituminous waterproofing adhesives suitable for this purpose are the "heavy painting consistency" type. The fabrics which may be used include cotton sheeting of 2½-3 ounces per square yard (unsized), or jute hessian of 6 ounces per square yard, with a mesh opening not greater than $\frac{1}{32}$ in. The fabrics are preferably rot-proofed and bituminised to facilitate wetting by the waterproofer.

Areas not badly cracked and of even surface may be similarly treated, but coarse cracks need to be dealt with by making good with new asphalt mastic. Plugging cracks with paste is not likely to be effective. Where there are badly cracked areas or holes in the surface an economical repair may be effected by placing an overlay of new asphalt ⅛ in. thick on a black sheathing felt over the whole of the roof area. Portions of the surface charred or hardened by fire should be cut away well into the sound parts surrounding and new material placed in its stead.

Applying New Felt

Where a surface is of bitumen roofing felt, it is sometimes possible to effect repairs by the laying of separate widths to extend the life of the roof until more wholesale repair can be undertaken. The removal of faulty widths without extending the damage is frequently difficult, and it is sometimes better to leave the faulty areas in position and apply a layer of new material over the whole.

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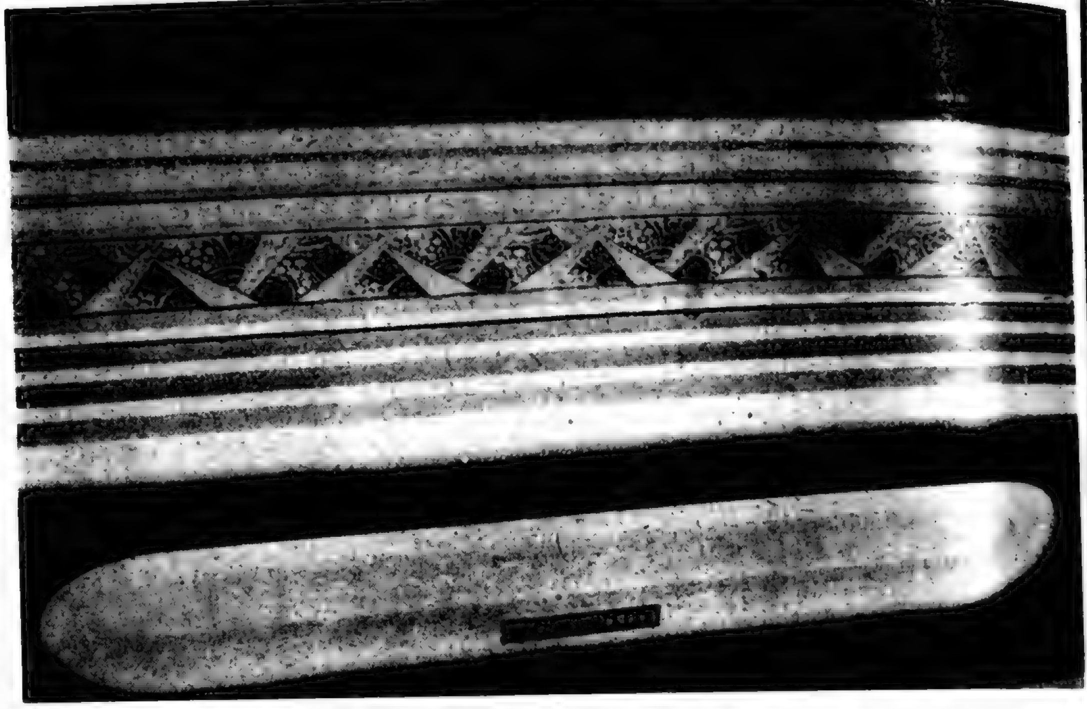
PLANNING ILLUMINATION FOR INTERIORS

Artificial Windows and Laylights

AT a meeting of the Illuminating Engineering Society on Tuesday, February 27, Dr. J. W. T. Walsh, M.A., D.Sc., a Fellow of the Society, contributed a very instructive paper on "The Relationship Between Interior Design in Building and Artificial Illumination." Much of Dr. Walsh's paper dealt with conditions inapplicable to the kinema, the auditorium of which is more normally only dimly lighted, but one section of the paper describing the manner in which laylights and artificial windows should be planned will be found interesting by those who are planning ancillary apartments and corridors.

Effect of Wall Decoration

The speaker pointed out that light or dark decoration of walls made a greater difference in the illumination of any room than was generally acknowledged. Referring to illumination tables which had been compiled, he said that the effect of room dimensions was usually much less than the effect of the decoration. A change in the tone of walls from a fairly dark to light was equivalent to one step in room-index lighting conditions.



An example of soft overhead illumination by means of trough lighting

Lighting a Corridor

Proceeding to discuss built-in lighting, Dr. Walsh discussed the "artificial window," useful where daylight is absent or deficient, as in corridors. He took as an example a corridor of low ceiling-height (8 ft.) and pointed out how troublesome was the glare from bright fittings into the eyes of those walking along the corridor. The obvious solution was a series of artificial windows along one or both sides.

These are of very simple design and easy to accommodate, if they are thought of in time, but to add them when the building is completed is not only expensive, but usually results in their appearing as the after-thought they actually are.

Planning Laylights

In many cases a laylight, lighted by sources placed above it, can be very effective. This, of course, is really an artificial window in the ceiling. The extensive use of such lights has been made possible by the advent of the discharge tube, and now that this type of source is generally available it may be taken for granted that there will, in the immediate future, be a much more frequent use of artificial windows.

Light Distribution

There is, however, a very important difference between an ordinary window and an artificial window. In the former case nearly all light admitted by the window has a generally downward direction and, except in ver unusual circumstances (as after a heavy snow fall, for instance), not more than 10 per cent of it reaches the ceiling and upper parts the room. With an artificial window, how ever, the light flux is distributed more less uniformly, so that 50 per cent. reache the ceiling and the upper parts of the wall and, if these are light, is reflected back an distributed more or less evenly all over th working plane.

From what has just been said it will be clea that the lighting from an artificial windo is best studied by dividing the illuminatio at any point in the room into two parts, viz the direct and diffused.

An Example

It may be convenient to illustrate th method by means of an example. A room 12 ft. wide and 15 ft. deep is lighted by a artificial window 6 ft. wide and 3 ft. hig with its lower edge 3 ft. above the workin plane. Thus, the window head is 8 ft. 9 in above the floor and so is practically at ceilin height. It is required that the illuminatio over the central area of the room, i.e., t within 5 ft. of the wall on the side remot from the window, should be not less than lumens per sq. ft. The ceiling and friez

Continued on page v.

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Warm Approval for Rubber Cushioning

AT this stage of the war the question of renewing existing seats, as soon as conditions permit, must be in the mind of every exhibitor. Complaints about uncomfortable seats have been very numerous during the war, but would have been far more serious if the public had not become generally acclimatised to discomforts of one sort or another.

When the days of austerity come to an end this tolerance will no doubt quickly cease, and the comfort given by seats will become a matter of high priority for post-war renovations. Presumably, it will not be long after the cessation of hostilities before the kinema industry is subject to competition from other entertainments, such as television, post-war motoring and holiday travel, and the provision of really comfortable seating equipment will be an essential weapon with which such competition can be effectively fought.

Long Life of Dunlopillo

During the lengthy period in which replacements and repairs to seats have been severely restricted, exhibitors have had an opportunity of finding out just how long seat interiors and covering materials will last, and of appraising their own judgment as buyers of equipment in pre-war days. While there have been numerous failures there are a number of cases where seats installed, even many years before the war, have stood up to wear of exceptionally long periods.

As an example, the Dunlop Rubber Co. Ltd., have been informed by a number of exhibitors that seats with Dunlopillo interiors have given specially satisfactory service. In a recent letter to that company H. A. Yapp, of Wimbledon, said: "I found the Morden Dunlopillo seats, after twelve years' wear, still going strong, whilst some of the ordinary steel sprung seats had been renewed. The seats at Ealing after ten years' hard wear were in good trim, and had lost none of their resiliency and were acclaimed a great success."

There is, undoubtedly, a great deal of evidence to show that the springy yet springless one piece interior which is made possible with Dunlopillo cushioning, does effectively reduce wear of cover materials.

L. Harral, General Sales Manager of the Dunlopillo Division of the Dunlop Rubber Co., Ltd., recently stated that every effort was being made to resume manufacture of Dunlopillo cushioning at the earliest possible date.

Synthetic Latex Prospects

The company is investigating all types of "synthetic" Latex as supplies become available, and are even experimenting with making aqueous dispersions from various forms of natural and "synthetic" rubbers in an attempt to speed up the day when Dunlopillo cushioning will again be in production.

Mr. Harral stated that a new division of the company has been formed to undertake the production of Dunlopillo cushioning on a large scale, and plans are already advanced for the establishment of a new specialised factory for this purpose. Judging by the request for options on the first post-war Dunlopillo products already received, the future of this material is already amply assured.

On the question of seat design, Mr. Harral considered that present opinion favoured a continuance of pre-war designs for the years immediately following the war, and it is expected that the main demand for Dunlopillo cushioning will be for seats and armpads, with a limited number of back-squabs for special chairs.

PLANNING ILLUMINATION FOR INTERIORS

Continued from page iv

have a reflection factor not less than 70 per cent.

The "daylight factor" for a point on the working plane 10 ft. from the window and opposite its centre line is found to be about 1.8 per cent. Thus, for every 100 lumens per sq. ft. emitted from the window, the direct component of the illumination at the point considered is 1.8 lumens per sq. ft.

The diffused component is obtained quite simply by the lumen method. For every 100 lumens per sq. ft., the total luminous flux emitted from the window is 1,800 lumens, of which half may be assumed to have an upward direction. If the coefficient of utilisation from these be 0.5, the lumens diffused over the working plane are 450, so that the average diffused illumination over this plane is $450/180 = 2.5$ lumens per sq. ft.

Thus the total illumination at the point considered is 4.3 lumens per sq. ft., and therefore to obtain the required minimum of 6 lumens per sq. ft. the total lumens from the window must be at least $1{,}800 \times 6/4.3 = 2{,}500$. If the window is well designed from the point of view of luminous efficiency, the number of lumens emitted from the window should be at least half those given by the lamps in it.

Graded Panes

Glare is a very important consideration in the case of artificial windows in a side wall. With ordinary windows, the lower part of the field of view of anyone sitting near the window is generally occupied by objects in the landscape of much lower brightness than the sky, and if it is not possible to keep the "sill" of an artificial window at a considerable height, the brightness of the window should be graded so that the lower panes are not more than one-quarter as bright as the upper ones. Glare is, of course, avoided altogether with a laylight.

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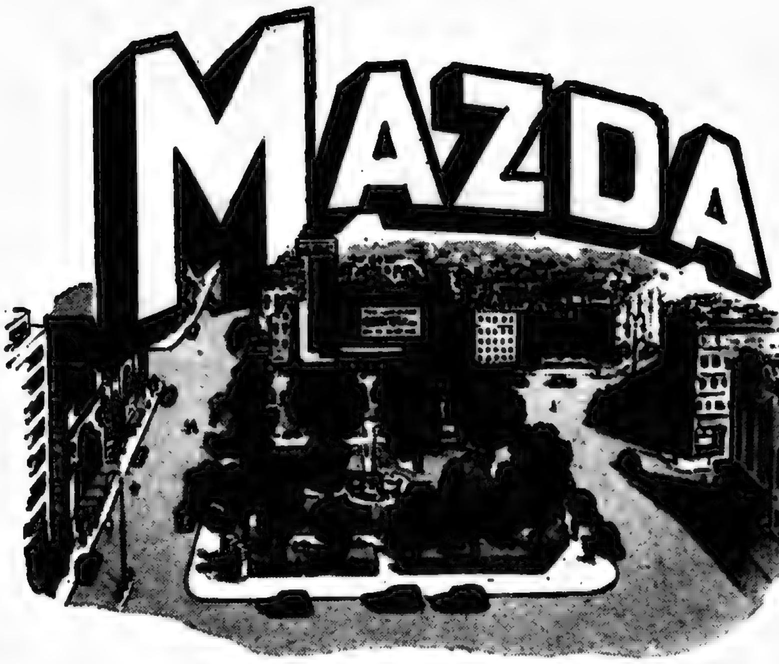

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INSTALLATION OF PUBLIC ADDRESS EQUIPMENT

ndependent "Stage" and "House" Systems

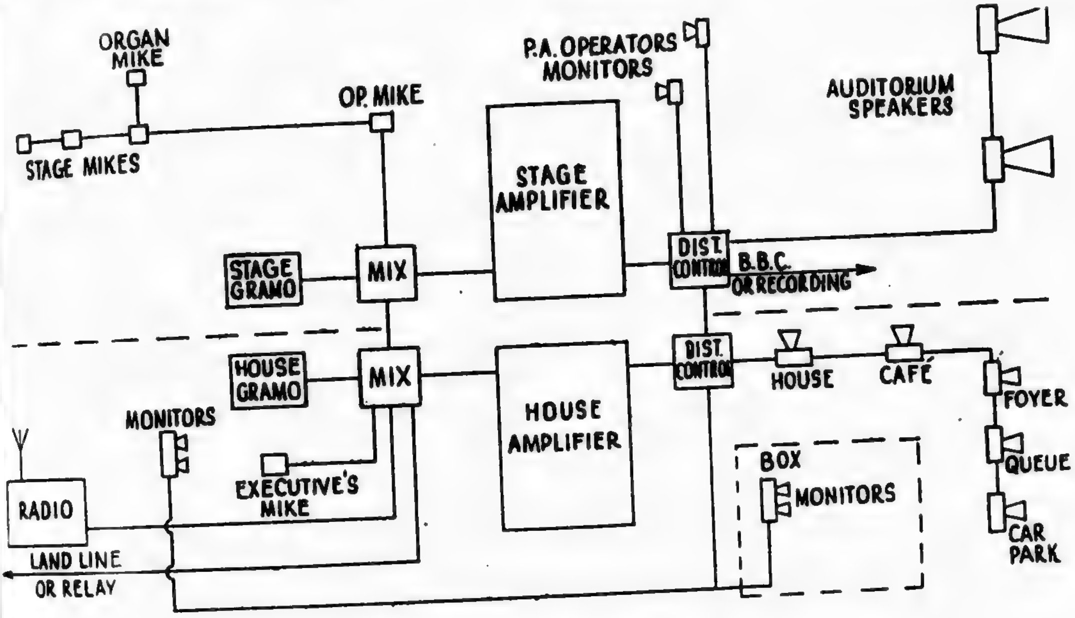
By H. W. HASTINGS-HODGKINS

OUND-FILM reproduction is, of course, a form of "public address." Much has een learnt by the suppliers and operators other forms of public address equipment om the technique of the kinema, but—and is is surprising—these other forms are not ed extensively in the kinema.

This may be because the existing amplifier annel, i.e., the sound-film amplifier system, n be used for such services only to a mited extent. It is true that some installations are wired to provide for stage re-inforce-

to cafe patrons, queue shelters and the like. Owing to the provision for inter-connection between the two systems it would, for instance, be possible to relay organ music to other parts than the auditorium, broadcast important wireless items, introduce items from the stage and use a host of other special hook-ups.

The monitoring features of the system are not the least important. These include monitor speakers in each main channel for the public-address operator, the projectionists



ment, and all normally provide for interval music from gramophone records, but any ther uses are precluded by the priority of he film itself. It is obvious that the main eproducer system cannot be available for uch extra work as queue control, café "music while you eat" or paging.

Even in the public address applications here the sound-film amplifier can be used, t does not make such a flexible or convenient nstrument for modern applications of "P.A." s would a separate system, designed and evoted entirely to this end. Further, the ossibilities of advanced "showmanship" by he use of both the sound-film channel *and* n addition a flexible public address channel —plus the kinema organ—are many and aried. Greater use of these combinations in the future may be regarded as a certainty.

"Stage" and "House" Systems

In a full-scale application of public address to a large kinema, the scheme outlined in the sketch has many advantages. This arrangement will be seen to consist of two main amplifiers, each with a particular system of loudspeakers. There is, thus, a "stage" system and a "house" system, each capable of functioning independently of the other, but capable also of inter-connection as required. The "stage" system would take care of stage or organ reinforcement, trick effects in conjunction with the sound-film system, and for special stage effects for the modern presentation of sketches. The "house" system, on the other hand, would be under executive control and be used for paging in aditorium, foyer or queues, control of queues, announcements, and so forth, with the secondary rôle of providing subdued music

and the manager, capable of operation as an intercommunication system between these three functions of control, and also, in the standby position, as a check as to what is going on.

For the Smaller Kinema

Something less ambitious than this would serve the purpose of the smaller kinema, such as a house system only, or, where stage shows are run, a stage system, adapted for limited "house" use when required.

Even those kinemas belonging to the smaller or "intimate" class would find a simple form of public address equipment of great service. Not all managers have a "stage" voice, and there is something very reassuring about the "power" a microphone gives. Then, too, we have all strained our ears to hear the words of an amateur artiste—and sometimes a professional artiste—from an unsuitable stage in a hall designed for nothing more than keeping out the rain. How much better, for instance, can one hear the words of Alice, if, when she turns to address herself in the Looking-Glass, a concealed microphone gives her resonant support.

Howl and Feed-Back

It is sometimes asked why, in small kinemas, a microphone located on the stage cannot be connected to the sound-film amplifier. Apart from the long length of microphone cable required, causing hum and attenuation, the main reason is that a microphone cannot be used in front of a loudspeaker. If this is attempted, a high-pitched

Continued in column 3

KINEMA PROJECT FOR CYPRUS CAPITAL

A 1,500 Seater

NICOSIA, the capital of Cyprus, is to have a kinema constructed on up-to-date lines and equipped with equipment of the highest standard. The promoters are M. Soultanian and Co., a company well established in the automobile industry in Nicosia.

The projected kinema will be a 1,500-seater, having a balcony and boxes, and so arranged as to be suitable for concerts.

Modern sound equipment and projectors will be installed, operating from independent electric power with lighting in modern form and furnishings and seating of present-day type. Air conditioning of the latest model is planned.

"howl" will be set up, owing to the acoustic feed-back from the speaker to the microphone. The microphone must always be located behind the loudspeakers, that is to say, the microphone on the stage and the loudspeakers in front of the proscenium arch.

Even in this position there will be a limit to the volume obtainable, since some of the amplified sound will be reflected back from the auditorium. If the volume control is turned up too high, the "howl" will come on.

For this reason special auditorium speakers are essential with all stage P.A. systems, and they must be expertly sited. This is also the reason why, apart from considerations of volume and quality—not to mention mains hum—the exhibitor should avoid so-called "Portable P.A. Outfits," which might happen to do the job well, but which frequently do not. In general, it is better to consult the specialist firm and get apparatus designed for the application—and probably pay less than for an article designed for something else.

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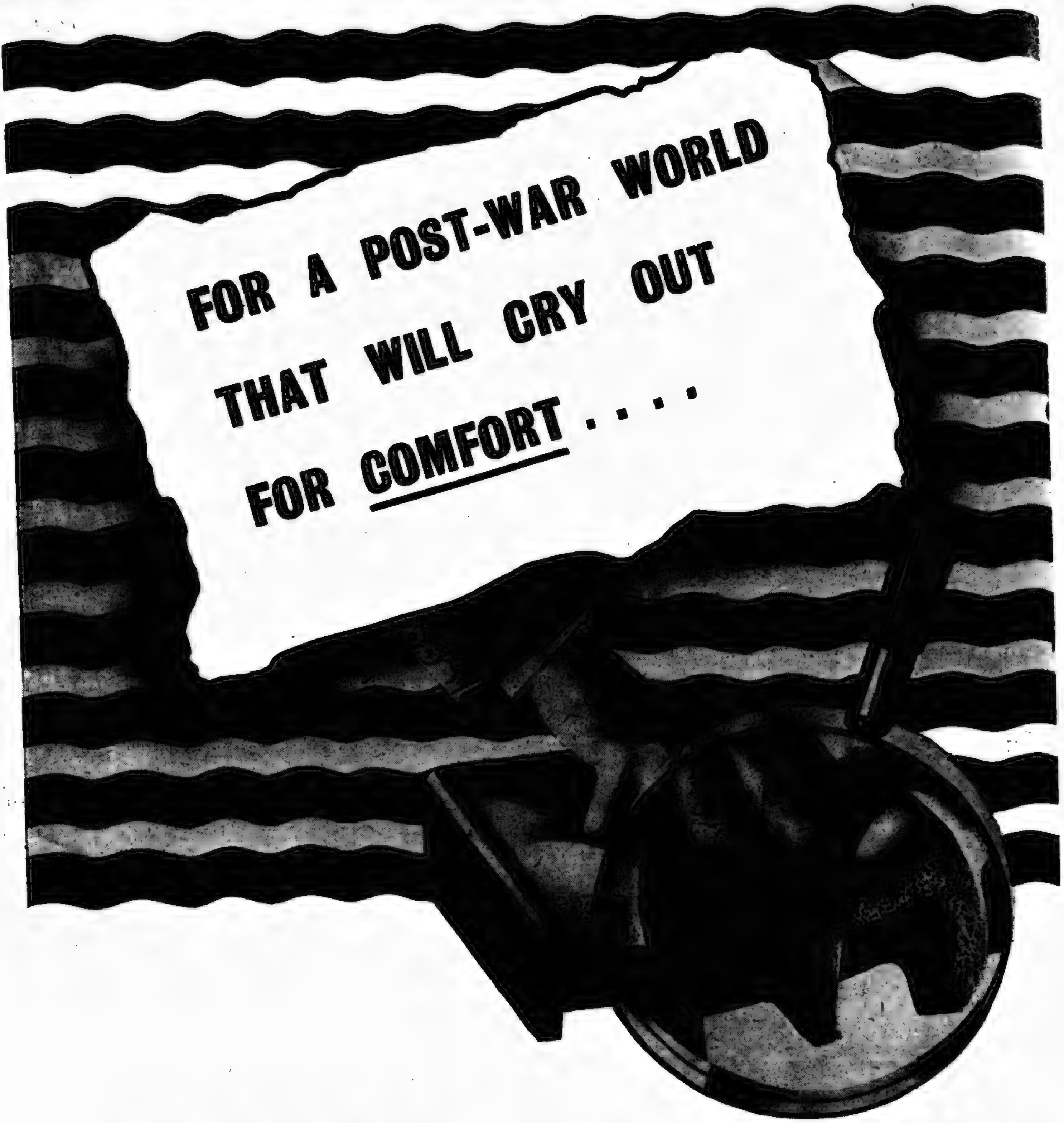
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NEW FEATURES OF POST-WAR KINEMA DESIGN

Providing Facilities for Future Trends

JAY I. ENGLISH, Member of the Royal Architects' Institute of Canada, to whom has been entrusted the planning of fifty new kinemas for the Canadian Odeon circuit, has been visiting theatres in English key centres.

He gives his views on new trends which will be followed in post-war theatre construction.

As the prospect of Victory and Peace comes more closely into view, either openly or in secret, many theatre operators and their architects have been planning and preparing for the construction of their post-war projects. In Canada the amusement industry will build as many as one hundred theatres within the first two or three years of the immediate post-war era.

The Canadian Odeon group is contemplating the construction of theatres both in large and small centres of population in all provinces across the country in addition to the rehabilitation of many of their present units. These proposals and their immediate commencement will, of course, be governed by the rulings from the Federal Controller of Construction and other Governmental boards releasing priorities on building materials, furnishings and equipment.

New Materials

We do not look to any great change in materials in the immediate future from those used just prior to the war. Many developments and experiments which were curtailed will, however, begin to find their way into the markets—wood veneers, plastics, unbreakable glass, light metals and alloys, as well as many other developments which have played a great part in the war effort and will become available for commercial use.

The new theatres which Odeon proposes will probably range in average cost from $80,000 to $150,000, with capacities of from 800 to 1,500 seats. The smaller theatres have been found to be much more economical to operate and more can be concentrated in areas where they are most needed in outlying populated centres. There will be an increase of new kinemas in every sizeable village and town across the Dominion; thus affording the architect opportunities in the development of new design and planning of a truly functional building.

In the place of the older type of theatre there is slowly developing a more simple, economical and functional style of architecture, while considerations of comfort, attractive lighting, acoustics, and other technical appointments will influence both planning and design.

Comfort in Viewing

A great many theatres have been designed in London with all the glamour that the public likes in a good time place. Not nearly so many have been designed with the full awareness that the building itself is an integral part of the elaborate projection and sound equipment and that the picture has not really been projected unless it has been effectively put across to a well-placed, relaxed and comfortable audience. It is, therefore, of the utmost importance to the exhibitor and the audience that we concentrate entirely on the strict technical and functional elements. We can, therefore divide this into three major factors: 1. sound and picture; 2. comfort and safety; 3. inviting and attractive showplaces.

Exterior Appeal

Starting with the exterior, the present trends are to simplicity in design, incorporating the advertising areas in the design of the building itself. The facade can be such that special features can be projected by slides and lanterns on the face of buildings. This, if properly executed, can become a most effective and economical advertising medium.

By the use of extensive glass areas the inner lobbies and their decorations can be readily seen from the street, this adding interest and curiosity to the passing potential customers, at the same time displaying the gaiety and the illumination which is the function of this area. Simplicity, richness and quietness should be the theme here. together with somewhat slight diversions which should be obvious in this area yet not play a dominating part. Any kiosks for sale of chocolates and cigarettes should not so be placed as to interfere with the traffic circulation of patrons.

Auditorium Simplicity

The viewing area, the auditorium, must be kept painfully simple as it has the most direct relationship to the picture and recording. Great strides have been made in the immediate past in connection with the technical improvements in sound recordings and these will be the first to be recognised in the immediate post-war era by enveloping the audience with such great volume and control as to create a fuller appreciation of the mood of the scene; the multiple sound track which is already a fact will add considerably to give a more realistic effect as this is simply a series of speakers which are designed to carry the sound with a moving object across the width of the screen; this, together with the form and shape of the auditorium designed to reflect the proper acoustics, will, although physically not noticeable. play a great part in the entertainment.

We have yet to see the successful production of third-dimensional pictures for commercial use together with the television pictures. Here again, the shape and form of the auditorium must remain an integral part of the picture.

The form of the auditorium immediately adjacent to the screen should be such as to reflect the light from the screen on to the immediate surfaces of the proscenium walls tending to increase the picture and losing the framed-in effect of the normal screen while at the same time changing the effects and moods of the auditorium in relation to the scenes. This can also be carried to a further degree by the use of auxiliary lighting.

Last, but not least, I would stress the importance of an auditorium where the seating arrangement has been scientifically staggered so that it is unnecessary for the audience to keep shifting from one side to the other. depending upon the position of the person directly in front.

Front-Row Seats

One of the problems confronting the exhibitor is the matter of seats nearest to the screen. These, when too close to the picture. become undesirable seats and are seldom occupied for any length of time. The most satisfactory results in this case would be to eliminate the several rows at the sides, in front, and the centre bank of seats kept back from the screen approximately one and one half times the width of the screen. A simple rule to obtain the width of the screen picture is usually one-third the width of the auditorium and not greater than one-fifth the viewing distance.

NEW B.S.I. SPECIFICATIONS

Three new British standard specifications concern the sizes of cast-iron spigot and socket rainwater pipes, waste and ventilating pipes and their accessories and semi-rotary pumps.

The latter (B.S. 1208 : 1945) covers six sizes of pumps, hand-operated with double acting for water. The specification is limited to double-acting pumps from ½ in. to 1½ in. inlet and outlet.

It has not been found practicable to standardise the internal mechanism of such pumps on a dimensional interchangeable basis, but the standardisation of external dimensions allows installation and replacement of a pump of a given size by another of similar size irrespective of make. It has not been found practicable at present to standardise such pumps for fluids other than water.

The rainwater pipes (B.S. 460 : 1944) were covered in a 1932 specification, but this referred to light pipes only. The revised publication covers sizes of 2 in., 2½ in., 3 in., 4 in., 5 in. and 6 in. in light grade, normal size. It covers medium sizes of 2 in., 2½ in., 3 in., 3½ in., 4 in. and 6 in. in the medium grade, and 3 in., 3½ in. and 4 in. in the heavy grade.

Waste and ventilating pipes are covered by B.S. 416 : 1944, which supersedes the issue of 1935. The revision provides for amended length of pipes to 5 ft. effective length from spigot to base of socket instead of 6 ft. overall length, and for the quality of material.

Copies of these specifications may be obtained from the B.S.I., London, S.W.1.

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AMPLIFICATION OF ORGAN MUSIC

Precautions Against Possible Pitfalls

By A. W. OWEN

WHILE admitting that organ amplification is a necessity in a considerable number of kinemas owing to their poor acoustic qualities, there is a vast amount of amplification used to-day which is not only unnecessary but distinctly harmful to both organist and patrons. The chief reason is that this matter is far too often left to those who are not experts in this matter and have, in fact, little or no technical knowledge of the subject.

I can claim no technical knowledge, but I have long experience of sitting in every part of the many theatres I visit, and I find that the sound from the film sound track on nearly all films is far too loud, so that, especially in the circle, distortion is frequently caused. This, after a period, becomes a distinct annoyance. Organ music is also over-amplified, with a result even worse than when the sound track sound is so treated.

Causes of Distortion

One reason for this distortion of organ music is because the listener is not hearing the pure tones of the instrument as produced in the organ chamber, but merely a recording of them such as you hear over the wireless as they pass out through the grilles into the auditorium.

The B.B.C. recognises this, and their skilled engineers are constantly carrying out extensive scientific tests to counteract the distortion, and in fact are actually limiting the range of stop registration used by organists in certain classes of broadcasting.

Two principal causes are responsible for success or failure of organ presentation. In the first place, if the organ builders had been given the opportunity to build the organ to the number of units they thought would be necessary to produce an ample and satisfactory tonal volume, no amplification should be necessary given reasonable acoustic quality in the theatre, as the organ tone is definitely upset by such procedure.

Badly-placed Organ Chambers

In the second place, the position of the organ chambers is of vital importance. In many theatres the chambers are in most unsuitable positions which make it impossible to get even 50 per cent. of the original tone out into the theatre because of the long duct through which it has to travel.

Again, many organ chambers are far too small and the units are cramped together, while some are situated just under the roof and are in consequence affected by extremes of temperature and damp.

These faults are the result of an architect not providing for an organ installation at all, usually owing to an afterthought on the part of the proprietor when the building was half-or more completed. Thus, the organ chambers had to occupy any space which could be made available. After looking over some theatres I marvel that the organ tone ever reaches the public even with amplification.

In one specific case, for years the soft stops of a very large concert-type organ could not be heard because the chambers were far back on a very large stage. At my suggestion, amplification brought the tone in equal proportions to boxes in the auditorium not used by the patrons. The organ sounded like a different instrument, but the amplification was so slight and so excellently carried out by experts that little distortion could be detected. The cost of moving the whole organ would have been a very expensive item even in pre-war days when it was considered.

There is no doubt that in post-war organ installations the greatest attention will be given to this matter, especially where new theatres are built. The organs themselves will be built with improved orchestral registration qualities and effects otherwise than percussion will be forgotten. They were only included in the silent film days, because the solo organist had so many two-part comedies to play to and needed them for stunt effects, so that the patrons would be sure to laugh in the right place. They were very useful, but their day is over.

Planning for Broadcasting

When the new organ is built to replace the one blitzed in the B.B.C., it will have registration scientifically planned to broadcast successfully, and only these special combinations which will come over the air clearly will be used for this purpose. The organ then will take its right place in public favour, and, incidentally, its success will benefit kinemas where the broadcasting organists can be not only heard, but seen!

There is one other snag which all organists and especially those who are "guests" constantly meet, and one which quite often completely spoils their interludes from the patrons' point of view. It is the fact that what the organist hears at the console and what his audience hear have nothing in common in regard to volume.

Unless the player can have an assistant organist when he rehearses in a strange theatre on a strange instrument, so that he can go up into the circle and in the stalls and hear the effect of registration he has used and listened to at the console, he cannot hope to put over his interlude with 100 per cent. success. Yet how many organists ever give the matter a thought: probably most managers would say "Oh yes, another temperamental musician!" or something much more blunt in character.

Continued in column 3

Nearly 90 per cent. of our organists (and that includes some first-class players with brilliant technique who are clever showmen) play their music with an excess of tonal volume, sometimes nearly more than normal tone of the piece presented requires.

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A number of large kinemas and theatres are making use of this "over night" service, made possible by the application of a harmless shampoo. The manual method employed prevents any patchy finish, which may occur when cleaning is carried out by a machine, and stains or spots can be treated according to their need. Seats, both in the auditorium or restaurant, respond equally well to the treatment.

The firm also undertakes the cleaning of stage drapes in the London area. These have to be removed, and at the present time the cleaning can only be executed within fourteen days.

E. S. ROBERTS ILL

The numerous friends of Ernest S. Roberts, the well-known Birmingham kinema architect, who recently returned to civil life after a period of war service, will regret to hear that he is again seriously ill and is in hospital. The secretary of the Birmingham C.E.A. was requested at the branch's last meeting to convey to Mr. Roberts the best wishes of all members for a speedy recovery.

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KINEMA TECHNIQUE AND EQUIPMENT

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STANDARDS OF PROJECTIONIST PROFICIENCY

How Can They Be Secured?—An Apprenticeship Scheme—Grades of Licence—Opportunities of Instruction—Care of the Rectifier

WHAT is a "competent operator"? That is a question upon which there will, no doubt, be much argument as soon as our legislators are able to turn their attention to matters of peace. It is, I think, widely appreciated that some standard of qualification is needed for the man in whose hands lies the safety of thousands.

These two words, "competent operator," are, of course, the only recognition in the Cinematograph Act Regulations that any skill or ability is required of the persons in charge of the projection room. True, in the 1930 amendment to the 1923 regulations, the operators are required to be "fully instructed as to the dangers arising from the use of inflammable film, the precautions to be observed to prevent risk of ignition and the steps to be taken in the event of a film smouldering or catching fire."

Does this mean that they must be instructed not to smoke? Or is it intended to require any technical instruction as to the dangers of running film in bad condition, or using a worn-out projector? Nobody knows. In the meantime, the latest reprint of the 1923 regulations still contains an appendix dealing with compressed gas cylinders—things which I do not recall noticing in modern projection rooms.

Regulating Entry

I AM pleased to see that in the January issue of *The Projectionist* (the bulletin of the K.P.E.A.) which I have just received, the matter of the qualifications and licensing of projectionists is taken up seriously. Thus T. O'Brien, N.A.T.K.E. secretary, calls for the establishment of a uniform training scheme, a system of regulated entry of apprentices or probationers, and the licensing of chief projectionists and other projectionists who are required to take charge of the box for any period.

Proof of Proficiency?

BUT what is a licence to signify? If it is to be granted in the spirit of the existing regulations, only one ability will be required: the ability to project films with safety. This may have been an adequate qualification in the silent days; but is not something more needed to-day? A man may have run a show for years without so much as a gate fire; but is he necessarily a satisfactory person to hold a licence entitling him to take charge of a modern projection room?

If a licence is to be any indication of a man's suitability for the job, it must be granted only upon proof of proficiency. And here is one of the difficulties to which attention is drawn by another contributor to *The Projectionist*: that plenty of competent projectionists are not conversant with the theoretical side of the Industry, and yet should not be penalised in the issue of licences.

The Trade in First

I, PERSONALLY, have a dislike for the interference of Government departments in industry. In my view, the Trade will be well advised to forestall official action by getting busy just as soon as circumstances permit with its own licensing scheme, which can be designed not only to meet the probable requirements of the Home Office, but equally to meet the natural desire of a skilled projectionist for some indication of the measure of his skill, and conversely to enable an exhibitor who engages a projectionist to have some idea of his proficiency.

The one essential for the granting of a licence as a chief or second projectionist must obviously be experience. But again, a man may have had years of experience without being really competent to take charge of modern equipment, if his practical experience is not backed up by a certain modicum of theory.

Three Grades of Licence

I SHOULD, therefore, like to see three grades of licences, or if you like, three stages in the granting of a full licence. The one essential qualification must, I repeat, be experience, without which the cleverest man cannot reckon himself a projectionist; a man, after so many years' experience as a third or fourth might be automatically entitled to a licence as a second, and, as the ensuing stage, after a certain length of time as second, he might qualify for a licence as chief.

The third qualification for a full licence would be the passing of an examination of quite a practical nature on the subject of his equipment, and the theory underlying it. This theoretical stage might, in point of fact, be passed before, during or after the other two stages.

Not a Highbrow Test

FOR this examination, we want nothing in the nature of a B.Sc. or other purely theoretical examination, but a test like that of the City and Guilds, or, better still, that which has to be passed by a sergeant-projectionist in the A.K.S.: a written paper which will prove that the candidate has some knowledge of essential theory—Ohm's law, series and parallel circuits, amplifier theory, and other elementary science—and a practical fault-finding test, both mechanical and electrical. One part of this practical test, for instance, would be correcting a fault in an amplifier of which the circuit would be provided, and another might be the adjusting of an optical system in a sound head. A test of showmanship would be valuable if such a test could be devised.

Continued on page xiii

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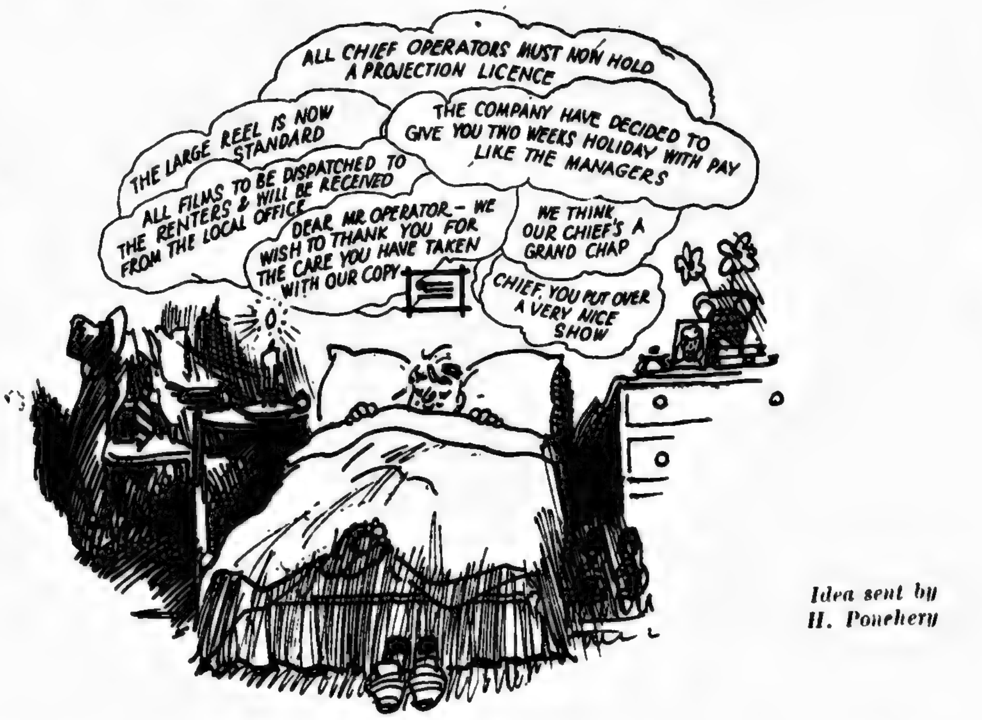
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Idea sent by H. Ponchery

KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

There will be plenty of projectionists who will complain that they couldn't pass such a test. Well, that would be too bad—but it wouldn't prevent them holding down a job once they had demonstrated to their boss their ability to do so. On the other hand, a man possessing such a certificate or licence as I suggest would get the pick of the jobs—always provided, let me emphasise, that the tests were of such a nature as to prove proficiency in the job, and not just text-book learning.

Few Instruction Opportunities

THE one real difficulty I foresee is providing opportunities for instruction in the practical aspects of this test. The purely theoretical side can be learnt by attending classes at any technical institution, by a correspondence course, or by reading text-books. But somehow provision must be made, if the licence is to be of real value, for training in just those practical aspects of the job which to a large extent are peculiar to our Industry.

Obviously, not every projectionist will be able to qualify for the full licence; if it were as easy as that it would be of little value. It is just the fact that comparatively few people can qualify for the B.Sc. or A.M.I.E.E. that makes the qualifications valuable.

The K.P.E.A. could perform no better service to its members and to the Industry as a whole, than by considering how such a licensing scheme might be inaugurated.

A licensing scheme would be of enormous value to the renter, and ought to receive the unqualified support of the K.R.S. For nothing could do more to eliminate mutilation—that hall-mark of the incompetent projectionist.

Cardiff Again

FROM R. S. Thomas, of the Capitol St. Austell comes the complaint that "nobody bothers" about mutilation in his part of the country as proof of which he sends a couple of cuttings from "This Happy Breed" (copy 15), received direct from Cardiff (which he agrees is the spiritual home of junk copies). In one length of eight frames there are no fewer than three sets of change-over cues, one apparently consisting of the original cue dots which have been scratched out; while the second, only ten frames in length, contains a V'd join in just runnable condition, and another from which the tear has run right across the film.

An A.B.C. south-coast projectionist has adopted the practice of sending reports to the renters of all copies received in bad condition. He sends me copies of letters received from M-G-M and Ealing Distributors, expressing appreciation of these reports.

Service Complaints

ONE occasionally hears it suggested that damage to prints occurs in Service kinemas. In the first place, a large proportion of films shown by Service projectionists never reach civilian theatres; for instance, most entertainment films shown by the A.K.S. are sent straight from the laboratory to the A.K.S. depot, whence they are distributed solely through Service channels.

On the other hand, an A.K.S. projectionist called on me recently with some cuttings which he had received direct from a renter. The film in question was "Top Man," copy No. 12, received from G.F.D., Bradford; in nine cuttings is to be found practically every form of damage, from V'd perforations to a six-frame tear right down the middle of the sound track.

Planter's Plant

ANOTHER of my projectionist readers who is seeing the world is Aircraftman E. Dodd, who is stationed in India. In an interesting letter he describes the equipment of a small kinema catering for the Forces and the local planters.

"The machine is a Dutch-made Philips No. 5, amplifying through a 75-watt Philips amplifier. The throw is 70 ft., giving a picture size of approximately 9 ft. A feature which I think is a little unusual is the fact that the whole machine is 110 v D.C."

No doubt I am being insular in suggesting that British Forces and British planters might see their film programmes on a British-made projector.

Breaking the Arc

THE easiest way to put out an arc is to separate the carbons. A projectionist who does so overlooks the fact (which a knowledge of Ohm's law would teach him) that immediately the current flow ceases the voltage increases in all parts of the circuit. Some arcs employ feeding motors rated at 40 or 50 volts—all right for running on the arc voltage, but naturally liable to be burnt out if they are run for long on the line voltage.

Rectifier Injury

A WARNING of one result of leaving the switches on when the arc is not alight appears in *The Australasian Exhibitor*, where it is pointed out that the practice is very injurious to a dry-plate rectifier. In mercury or hot-cathode rectifiers, the electron stream ceases when the current is broken, and little damage can be caused; but in the metal rectifier, the plates of which are connected in a bridge circuit, the alternating voltage is still applied to the plates, and may cause failure of the rectifying lamps.

Eager for Information

I OCCASIONALLY receive inquiries from owners of my book, *The Complete Projectionist*, for other books that will go even more thoroughly into various aspects of the projectionist's craft. There is only one book that can be thoroughly recommended: Richardson's famous *Blue Book of Projection*, in two volumes. This is, unfortunately, not now obtainable in this country; I can only suggest that would-be purchasers should place their orders for post-war delivery which may then be delayed.

A Cyclic Error

KEEN-EYED readers are on my track! I illustrated in January some film scratches, evidently produced by sprocket teeth, which I suggested would produce a 24-cycle hum. By letter and by 'phone I have been assured that it should have been 96 cycles; humbly I concur.

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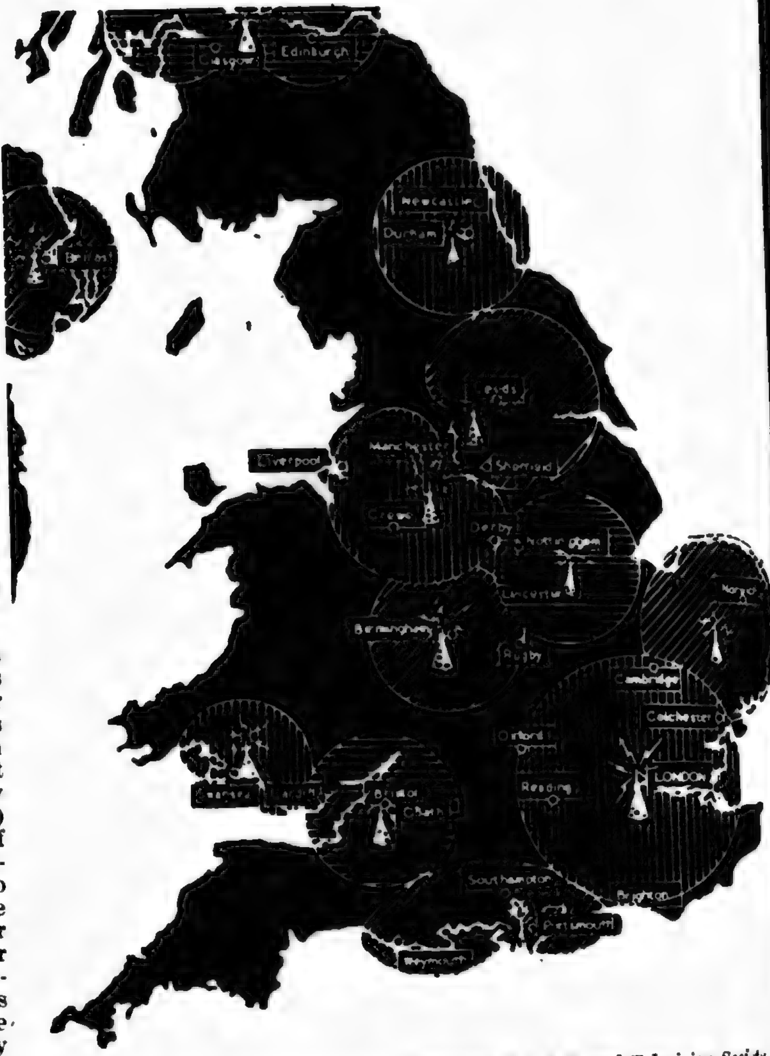
THE FUTURE OF BRITISH TELEVISION

Recommendations of the Hankey Committee

THE reopening of the Alexandra Palace transmission station for London area receivers on the pre-war 405-line basis; the setting up of provincial stations with Birmingham as a first centre, on a higher line standard; more research; and pooling of patents are chief among the technical recommendations made in the Report of the Hankey Television Committee published last Thursday. Kinemas are not likely to adopt television until picture definition is better, it states.



[*Courtesy of I.E.E. and Television Society*

Location of transmitting stations as suggested by Cossors.

Many people will be very surprised to learn from the Television Committee Report that "no discovery of a fundamental character bearing directly on television" has been made as a result of war research. Radiolocation owes much to past research on television, it states, and the technique of the radio engineer has been extended, but little information which advances television has been produced.

London then Birmingham

Most of the recommendations are in the field of organisation rather than technique. The Alexandra Palace transmission station which served the London area in pre-war days should be reopened as soon as equipment and technicians become available; transmissions should be on the former 405-line basis in order that those with pre-war receivers may be serviced; but as soon as the necessary engineering facilities can be made use of, provincial transmitting stations should be opened up in the provinces, beginning with Birmingham, within a year of the re-establishment of the London service.

It is recommended that these provincial stations shall operate upon a higher standard of definition and that new receiving sets be built capable of receiving the transmitted pictures upon the new line basis. The American 525-line standard is quoted with approval in the Report, although the committee suggests that 1,000 lines should be the aim of television definition.

A section of the Report is devoted to large-screen television. In this it is recognised that the attractiveness of seeing televised pictures in the kinema in pre-war days was mainly due to its novelty and that kinemas in general are likely to await the advent of the new system (of higher definition) before incurring the cost of providing television projection equipment. There is no mention throughout the report of any particular system of reception, whether purely electronic or electro-mechanical. It may perhaps be taken that the cathode-ray system was generally thought of by the committee, but the word does not appear throughout the Report.

A definition equal to 1,000 lines is considered necessary for kinema television.

A kinema reception licence at a special fee should be introduced.

Better Pictures Essential

"There is agreement in the evidence of representatives of both the kinema Industry and of manufacturers of equipment that the definition of the 1939 system is not high enough for large-screen reproduction in kinemas and that the television standard of definition must approach that of the kinema before large-screen television will be generally acceptable.

"We are satisfied from the evidence we have taken that the kinema Industry fully recognises the important part that television is destined to play in the future in the field of public entertainment, although it does not at present feel able to gauge the degree of public response to television in the kinema. We are, however, encouraged by the evidence to believe that the kinema Industry and the B.B.C., working in collaboration and not as competitors in the exploitation of television, will achieve considerable results of a character beneficial to both. . . .

Promoter's Terms

"The use of television programmes for public performance raises very real problems. Performers or those controlling them may refuse appearances for television if they feel that the performances are to be exploited by third parties from whom they derive no direct benefit and over whom they have no control. Authors and composers may be reluctant to permit the use of their material for similar reasons. The public showing by third parties of sporting and other public events—upon which events the popularity of television will in large measure depend—introduces special difficulties which were already being experienced before television was closed down at the outbreak of war.

"We recommend that in planning the television service close attention should be given by the Advisory Committee to the possibilities of its use by kinemas, bearing in mind the difficulties to which we have referred.

When the provincial services are opened up programmes should be relayed from the main programme centre in London. Relay links between Alexandra Palace and the provincial stations may be either by cable or radio, and the Post Office will assume responsibility for research work connected with relay problems.

Colour and Stereoscopy

The Report speaks of colour and stereoscopic possibilities without giving any indication of how the problems connected with colour and stereoscopy are to be overcome or how far distant such a prospect may be. Such matters involve the employment of additional frequency bands, but all that the Report has to say on this subject is:—

"It will be necessary to obtain agreement with the various interests concerned on the allocation of frequencies suitable for television transmission. Preliminary inquiries which have been made give good reason for hoping that it will be possible to meet the requirements of the 405-line television service both in London and the provinces, without prejudice to the claims of other interests. The Advisory Committee should, however, keep the question of frequencies under review, especially for the new system, and should satisfy themselves that appropriate frequencies will be available for the television service as and when they are required.

"We understand that a considerable number of complaints were made of electrical interference with the reception of pre-war television programmes. As potential sources of electrical interference are likely to be far more numerous after the war, it is in our opinion vital to the success of television that the Postmaster-General should be granted the necessary powers to enforce suppression of such interference."

Continued on page xxv

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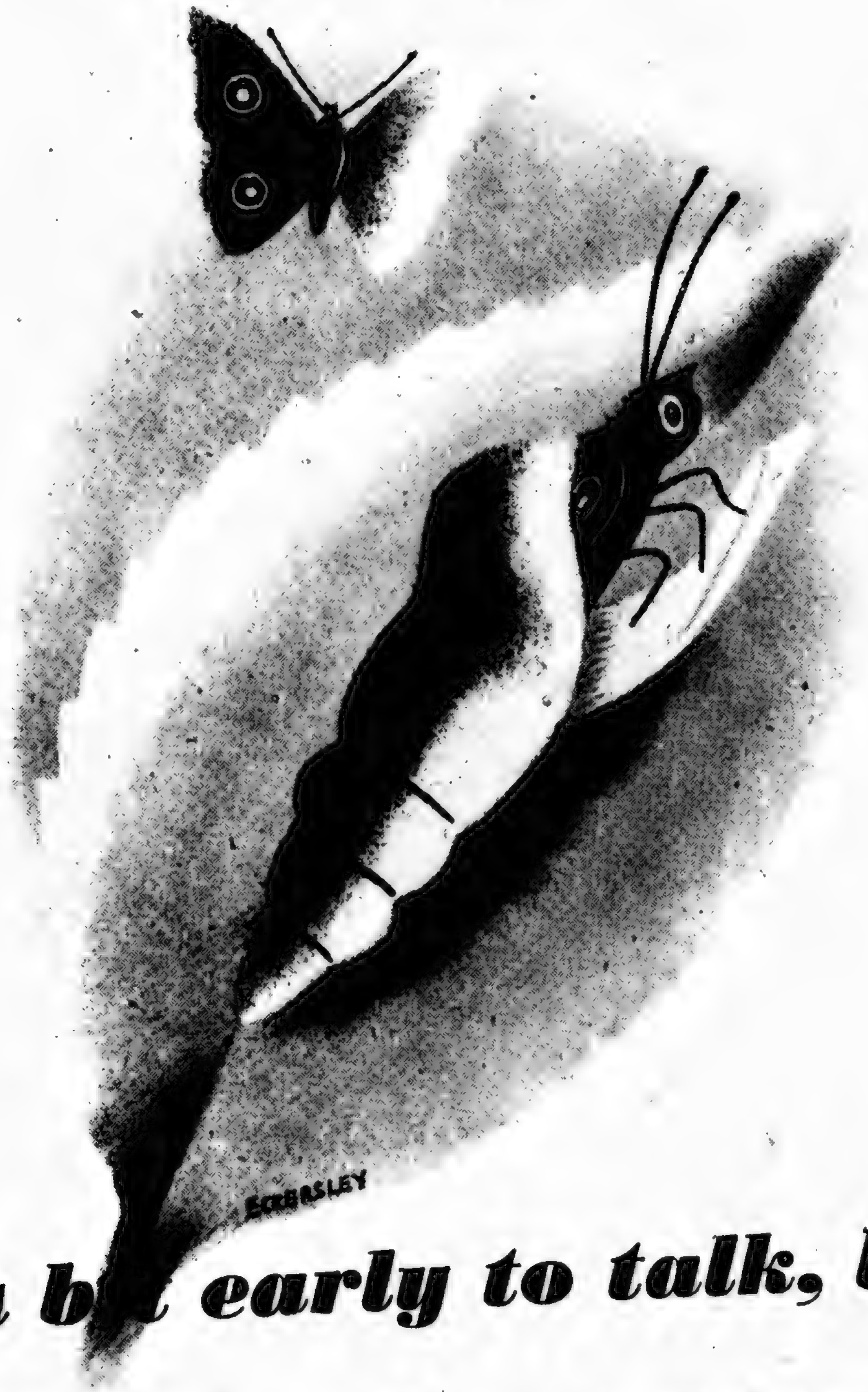

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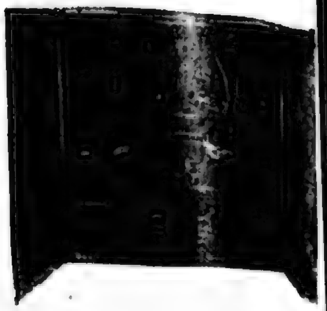

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TECHNICAL PROBLEMS OF ARC LAMP DESIGN

Mirror Curvature—Negative Carbon Angle—Motor Feed

By R. HOWARD CRICKS, F.R.P.S.

LAST month we considered the steps to be taken in the design of a projector mechanism. Now let us turn our attention to the arc lamp and see what are the technical problems confronting its designer.

The design of any arc lamp must be built around two components: the mirror and the carbons. Let us first consider the factors operating in the design and choice of the mirror.

A Large Mirror Fallacy

It is a popular fallacy that the larger the mirror the greater its efficiency. Actually, of course, it is not diameter that counts, but the angle of collection from the positive crater. So that a small-diameter short-focus mirror may be equally efficient with a mirror of larger diameter but longer focus. As against this, there is, of course, the factor that the shorter the focus of the mirror, and the nearer to the crater, the more it will be subjected to deterioration due to over-heating. This is particularly the case when the arc is tilted for a downward projection rake, when the flame will tend to burn towards the mirror.

Another factor is that the bulk of the light from the positive crater is directed within a cone of fairly small angle; if one looks at the crater from an angle (through a dark glass, of course!) it will appear not only less bright than if looked at squarely, but also oval in shape, instead of circular. If, therefore, the collecting angle of the mirror is increased beyond a certain point, the amount of light collected will not increase proportionately.

Even Illumination

The final factor in mirror design is the requirement of a fairly even illumination across the gate aperture. If the mirror were of spherical curvature, as was the case in the early days of the mirror arc, then it would produce a very bright spot in the centre of the picture, with the edges falling off to a serious extent. The theoretically ideal curvature would be an ellipse; as shown in Fig. 1, if the crater is placed at one focus of an ellipse, the light will converge towards the other focus, and if the gate is placed here, or slightly in advance of it, the light should be concentrated and even.

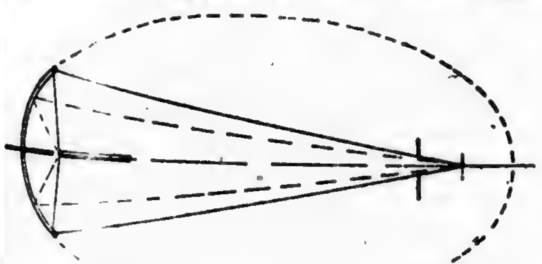

Fig 1—*Explanation of elliptical mirror*

But a true ellipse is not only difficult to produce: it would be rather critical in operation. And, therefore, pactically all mirrors in use to-day are of a modified form of ellipse. The one exception is the mirror used in arcs which employ a large-diameter condenser; in this case the rays of light from the mirror to the condenser should be parallel, and therefore a parabolic mirror is employed, the rays being converged to the gate solely by means of the condenser.

Experience shows that the most efficient mirror is of 12-in. diameter, with a working focal length of something over 4 in. A 10-in. mirror can be nearly as efficient, but a 14-in. shows little improvement over a 12-in., except possibly as a basis for salesmanship.

The choice of the mirror will determine three important factors of our arc: it will indicate a minimum size for the lamphouse; it will determine the dimensions of the mirror mounting and controls; and its focal length will determine the distance from mirror to crater.

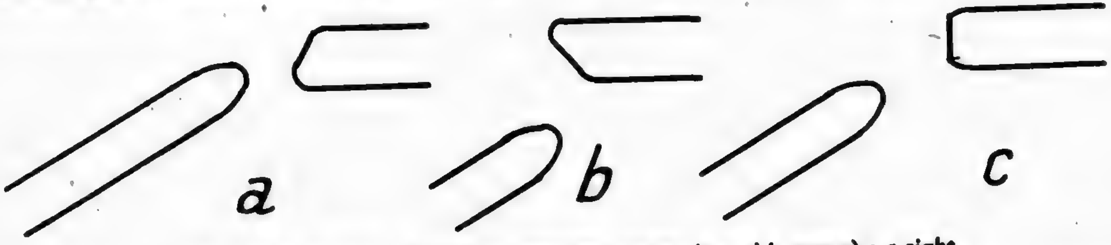

Fig. 2—Adjustments of angular negative carbon (a and b wrong); c right

Carbon Characteristics

The second factor to be considered in the design is the characteristics of the carbons to be employed. First, is the negative carbon to be horizontal or at an angle? Second, and most obvious, the jaws must be of correct size to grip the carbons. Third, the rate of feed and—of equal importance—the *ratio* of feed between the two carbons must be suited to their respective burning rates. More generally, the whole construction of the lamp must be adequate to withstand the current at which the carbons are to burn, and the lamphouse must provide adequate ventilation for the escape of heat and fumes.

First, will the carbons burn best in line, or with the negative at an angle? Carbon experts will I think agree that, while for smaller carbons a horizontal negative is the most efficient, as the current increases so greater efficiency will be secured if the negative carbon is dropped. Thus, in one arc I designed the negative carbon is at an angle of 15 deg. below the horizontal; at the higher current needed by the Hall and Connolly condenser arc, the angle is as much as 45 deg.

Horizontal or Angular

This question of horizontal or angular negative has an important influence on the design of the lamp. The use of an angular negative will naturally complicate the feed adjustments to a certain extent; but in addition, in operation a double focusing adjustment is needed: one adjustment to keep the positive crater at the correct distance from the mirror, and the second to ensure that the negative will then be in the correct position relative to the positive crater (see Fig. 2). The second is most easily assured by means of the usual separate control for the two carbons, but in one arc a single adjustment moves the two carbons simultaneously, not in opposite directions as in feeding, but in the same direction.

The jaws must obviously be capable of gripping carbons of any size intended to be used in the lamp. For an arc intended only for, say, two sizes of carbons, such as 8 mm. and 7 mm. positives, a plain grip is adequate; but if an arc is intended also to run low-intensity carbons, which may be as large as 14 mm. in diameter, then not only must the jaw accommodate this range of sizes, but it must maintain the carbon central on the mirror axis.

Since the negative carbon has to protrude through the hole in the mirror, its holder must take the form of a chuck, mounted on a spindle which can be gripped in the rear jaw. With any carbons, but especially with small-diameter H.I. carbons, accurate alignment of the two carbons is most important; therefore, fine adjustments must be provided for the purpose of lining the negative up with the positive, vertically and laterally.

Feed Ratios

In many arcs the feed ratio between the two carbons is fixed by the different pitches of the two feed screws; this, of course, means that any discrepancy in the burning rates—occasioned, for instance, by the use of different carbons or different currents—must be compensated by frequent hand adjustment. Actually, some form of ratio adjustment should be regarded as an essential; this may take the form of a lever of varying length through which the negative jaw is fed.

Given some such adjustment, and assuming it is properly set, then the maintenance of a correct arc gap will depend upon the characteristics of the feed motor and the manner in which it is connected. In this connection, it is important to remember that as the gap lengthens, so the arc volts increase; this

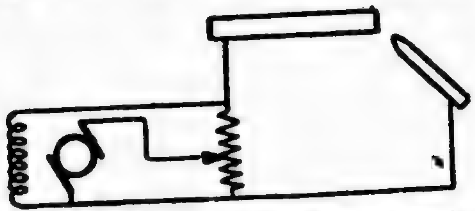

Fig. 3—Potentiometer type motor circuit

Continued on page xix

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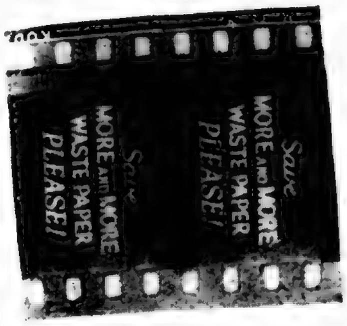

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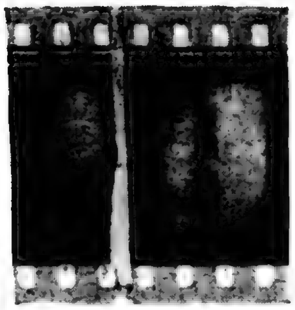

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INSTRUCTION: When rewinding ALWAYS make Join No. 1. If copy of film has any of Join No. 2 type, REMOVE AND REPLACE BY JOIN No. 1.

W. Gilbert S. Davies, of the Tivoli, Barry, has endeavoured to improve the workmanship of his staff by putting up the above notice in his rewind room. The "horrible example" is a join which has been scraped to leave a wide white line right across picture and track, and which, thanks to air bubbles, is almost falling apart

THE DESIGN OF AN ARC LAMP

Continued from page xvii

fact is made use of to control the feed rate by causing the feed device to tend to maintain the voltage constant.

In one lamp, for instance, the varying arc voltage operates relays, which cause the motor to feed intermittently. But more often the arc voltage merely controls the speed of the motor. A circuit which I have found particularly suitable is shown in Fig 3, in which the variable resistance can be adjusted to suit the burning rate of the carbons and the arc voltage at which it is desired to work.

Having given the motor speed for a given arc voltage in the central position of the variable resistance, it is a matter of simple mathematics to compute gearing of suitable ratio to feed the carbons at the correct burning rate. But obviously the success of any such mechanism will depend upon the carbons being burnt at the correct current and arc voltage.

It will be noticed that in the foregoing remarks the term arc voltage appears to play an even greater part than the current. It is of great assistance to the projectionist to have a voltmeter connected across the carbons, and the correct place for this is surely on the arc itself.

Flame Control

With H.I. carbons some form of flame control is essential. Earlier arcs made use of a rotating positive, which keeps the crater central and circular. In my experience, however, this tends to produce too deep a crater, particularly for a mirror arc, and my preference is for magnetic control. The theory of this is too involved to discuss at the moment; but it is a fact that if a magnetic field is suitably adjusted, not only will the crater be kept stable and the flame deflected away from the mirror, but, in addition, some increase in light output can be obtained. The effect is that the magnetic field squashes the flame back into the crater, so increasing the temperature and light output. The danger is that the field may become either too strong or off centre, when the flame may try to escape at one side, so ruining the crater.

Once the data on the foregoing points are established, the design of the arc becomes simply a matter of draughtsmanship. Naturally there are many practical points to be considered: protection of the mechanism from the dust and dirt of the arc, and particularly of the motor from the heat; accessibility and convenience for cleaning; ease of recarboning; convenient location of controls; adequate electrical insulation; and the general requirements to ensure freedom from mechanical or electrical faults.

Ventilation Problems

Next we come to the lamphouse. Mechanically the chief requirement in its design is adequate and correct ventilation. The outlet vent must be in such a position that no matter at what angle the arc is inclined, the flame will tend to burn at right angles to the positive carbon, neither burning forwards and spoiling the crater, nor burning backwards and licking the mirror. The magnetic control will help materially in this respect; but the flame of a small H.I. carbon is very susceptible to air currents.

Other practical aspects of the lamphouse are the provision of large doors for accessibility; of a sturdy dowser to protect the mirror when the arc is struck, and of a cut-off to keep the light and heat from the projector gate; facilities for examining the crater-viewing windows on either side, and a periscope imaging the crater on a card on which the correct length of gap is indicated.

It is an unfortunate fact that many buyers of projection equipment judge by appearance rather than by technical perfection, and, therefore, the design of the lamphouse must be pleasing to the eye. Fortunately, the most efficient design is frequently also the most pleasing to the eye.

A point that must not be overlooked is the arrangements for connecting up the arc. The asbestos-covered flexible leads from the jaws must be led to suitable terminals, to which the cables from the switchboard may be connected. Provision must also be made for connecting up the feeding motor.

Finally, there is the question of means for securing the lamphouse on the projector stand. This is a matter which badly needs standardisation, for, as many of us have learnt by experience, it is quite often difficult to fit a new arc lamp to a stand adapted for another type of arc.

The Editor's Letter Bag

A PROJECTIONIST'S "THANK YOU"

I NOTICED with great interest an article by R. Howard Cricks, F.R.P.S., on the introduction of 16-mm. film into the kinema, in the January IDEAL KINEMA. You may be aware that I run fortnightly lectures in the lounge of La Scala, Paisley, and thought it would be an excellent idea to have a demonstration of 16 mm. to the class.

I got in touch with Miss M. Smith, of the Scottish Film Council, Glasgow, who wholeheartedly co-operated with me, supplying a Bell and Howell silent and GeBescope sound projector with films and two very capable instructors to demonstrate; both silent and sound were projected to an excellent turn-out.

The class was then divided into groups and the machines dismantled, giving everyone an opportunity to study them in detail. So interested was the class that we had to extend the lesson another hour.

For my next lecture Miss Smith is providing me with a 16-mm. film on motor generators and transformers, which, with the aid of the lecturer, will more clearly demonstrate the subject than we could with the black-board.

I must give thanks to Miss Smith and her two capable instructors for services so willingly rendered.

A. G. MACDONALD, Chief Projectionist,
La Scala, Paisley.

PROJECTION PROBLEMS

A number of topics have been submitted by members of the B.K.S. Theatre Division for discussion at the meeting of the Division to be held on Sunday, March 18. Two of particular interest will be the Double Reel and Film Mutilation; other topics of equal practical importance to projectionists will be thrown open to discussion in which both members and visitors will be invited to join.

The meeting is to be held at the G.-B. Theatre, Film House, Wardour Street, W.1, to commence at 11 a.m. Light refreshments from 10.45 a.m.

Every member is entitled to introduce two guests; non-members may also obtain invitations from the Organising Secreatry, 2 Dean Street, W.1.

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Jottings for Juniors

By the Chief

THE MECHANICS OF THE SOUND-HEAD

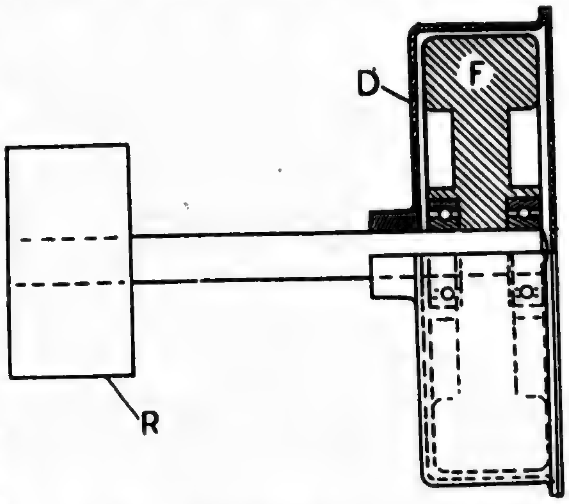
I FINISHED my jottings last month by asking several questions. This month, let's answer one of them: How the film is drawn past the scanning point, and—which puzzles some juniors—why there should be all the mechanical complication of the sound head.

The reason for this complication is simply that the film must travel past the scanning point at a perfectly even speed of 24 frames or 18 inches per second. What happens if it doesn't? Well, the B.B.C. often gives us a very good example of what happens if the speed of a gramophone record varies, and exactly the same thing applies to film: if the film alters in speed, then the pitch of music or speech will alter correspondingly. If the speed increases, then more of the bars or squiggles on the sound track pass the scanning point every second, and the pitch rises; if the speed decreases, the pitch drops.

Wow and Flutter

You will probably have heard the words "wow" and "flutter" used in this connection, but if you work in a well-equipped projection room you may never have heard these particular effects. Well, the noise that the B.B.C.'s mystery gramophone produces when it is speeded up or slowed down is a "wow"—quite a good term for the unpleasant change of pitch. We may define a wow as a change in speed which is heard as a change of pitch. But it may happen in a sound-head that the speed changes so rapidly that we can't hear the individual changes in pitch, but only a general unpleasantness, and in particular harsh music. When the speed changes are so fast as this they are termed "flutter." Flutter therefore we may define as changes in speed which are too rapid to be heard as changes in pitch, but cause harsh music and possibly unintelligible speech. (In practice, the words "wow" and "flutter" are used rather loosely and are often confused.)

Now one cause of wow is quite obvious: If the speed of our motor varies, for instance, or if the driving belt were to slip we should hear "wow." But "flutter" is rather more subtle; the most common cause of "flutter" is the film perforations—for instance, the perforations of a shrunk film picking on the sprocket teeth, or damaged perforations catching on a sound gate.



A recent American standard specifies that film speed shall not vary more than three-quarters of 1 per cent. up or down. This is rather an exacting requirement, and to meet it the designer of the sound-head has to go to some trouble.

In early sound-heads the film was simply pulled through a gate by means of a sprocket. The speed of the sprocket was very carefully controlled by means of a massive flywheel and spring buffers, but there was nothing to prevent the sprocket teeth picking on the perforations, and causing "flutter." So all modern sound-heads have a system of rollers between the sprocket and the scanning point—often the film is actually scanned on a roller or drum. In several types of sound-head this roller is not driven by gears, but is driven by the film; on the other end of its shaft is a flywheel.

Easing the Strain

Now, if the film had to start this heavy flywheel and get it up to speed when the projector was switched on, there would be considerable strain on the film. And so modern sound-heads generally have some means of easing this strain upon the film; in one, for instance, the flywheel is driven almost up to speed by gears, so that film only has to do part of the work.

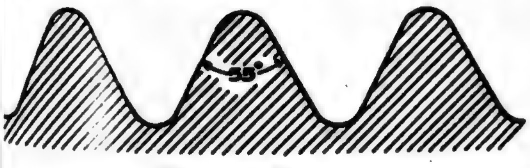
But a more popular system is known either as a fluid flywheel or a kinetic scanner (it's not actually much like the fluid flywheel or a motor-car). The arrangement is shown in the sketch.

The roller *R* is driven by the film, and the shaft runs in ball-bearings. Fixed to the other end of its shaft is a light aluminium oil-tight drum *D*; I've drawn half of this in section so that you can see what's inside it: a flywheel *F*, which is perfectly free on the shaft, running again on ball-bearings. The space inside the drum is filled with oil. The idea is that when the projector is switched on, the film can turn the drum quite freely, because it hasn't got to bring the flywheel up to speed all at once. Due to the stickiness of the oil, the flywheel will gradually get up speed, until when it is running at full speed it acts almost the same as an ordinary flywheel.

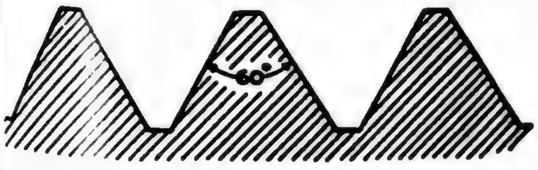
This system is used by RCA and Western Electric, while B.T.-H. in some of their installations use what is called a magnetic drive, in which a magnetic field is used to drive the flywheel at constant speed, while isolating it from any unevenness in the drive.

STANDARDISING SCREW THREADS

SCREW threads may seem a trivial matter upon which to call an international conference. Yet such a conference was held last autumn in London, and was attended by representatives of this country, Canada and the United States. The statement was made that at least $100,000,000 had been added to the cost of the war because of the differences between British and American threads, due to the difficulty of obtaining tools in one country for the threads of the other country.



Whitworth Thread



Sellers Thread

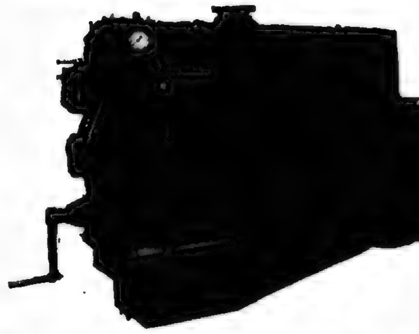
Abridged reports on the work of the various committees appear in the December issue of *Industrial Standardisation* (the organ of the American Standards Association). The prior claim of the Whitworth thread was agreed; it was in 1841 that Sir Joseph Whitworth submitted proposals for the thread which bears his name, while in 1864 William Sellers produced arguments in favour of the now standard American thread. The difference lies in the shape of the thread, the Whitworth thread being rounded at top and root, while the American thread is flat, and has a slightly different angle.

The compromise reached was a so-called Truncated Whitworth thread, which has a rounded root but a flat top. This new thread will interchange with the standard Whitworth thread.

The report on the subject of instrument threads, which include the smaller threads used on kinematograph equipment, is somewhat vague. The B.A. standard used in this country is exceedingly satisfactory, but it appears that this may be discarded in favour of a standard common to all three countries, in which the present metric dimensions are to be rounded off to inch units.

Nobody apparently suggested what would seem to be the ideal solution: that all inch-size threads be scrapped and metric threads adopted throughout, which would thus interchange with the rest of the world.

Some projectionists may ask what has this to do with their job? One answer is that projectionists using American projectors should avoid using English screws when fitting replacement parts. On the other hand, if the proposals of the conference go through, then one may presume that in future manufactures all screws will be interchangeable with Whitworth.



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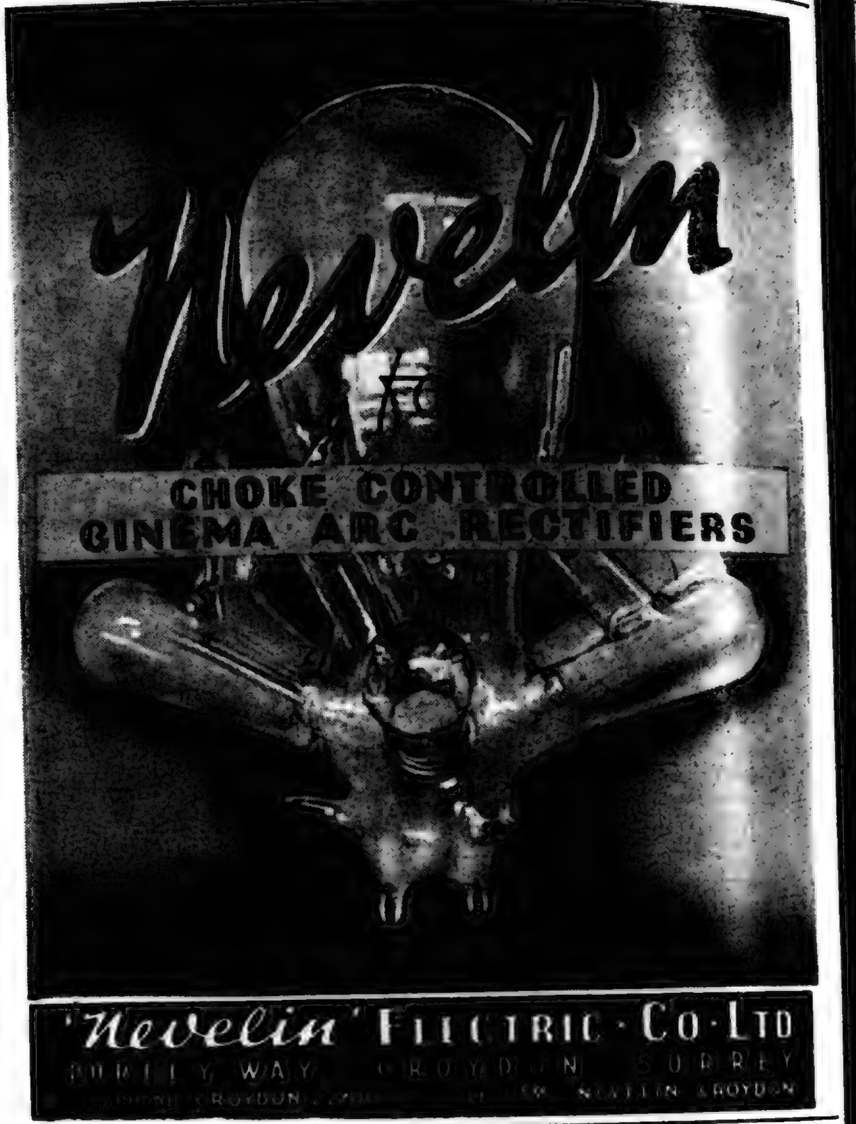

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PARASITIC NOISE IN THE PRE-AMPLIFIER

Probable Causes and Effective Cures

A READER of the IDEAL KINEMA in the south-west has asked for advice regarding the elimination of parasitic noise. He has built up a circuit of pre-amplifiers and gets very good quality sound, but if the volume is turned up more than half, a rushing sound is heard like that which is emitted from a dirty sound-track.

The inquirer enclosed a circuit which was forwarded to the IDEAL KINEMA sound expert, who replied directly amending the circuit slightly. The matter of parasitic noise is, however, of such wide importance that our expert's general comment is reprinted.

The photo-electric cell circuit, in kinema sound amplifiers, is very sensitive, and any dry soldered joints, loose injection plugs, or badly earthed screens, will cause noise. The above is also true of condensers and resistances associated with the P.E.C. circuit; any faults in these will show up, whereas they might not appear at a later stage of the amplifier.

The usual symptoms, together with the probable cause, are listed below:—

A certain amount of hiss is quite normal at full fader setting. This is partly due to the photo-electric cell itself. Some hiss may originate in the first stage valve—this is sometimes called "mush emission" and individual valves vary in this respect—and further, hiss in a high-gain amplifier can arise from the resistors, owing to the passage of electrons through them.

"Rushing" Sound.—The most likely cause of this, if it is found to be present only when the photo-electric cell is connected, would be ionization within the cell.

When ionization is present, a "blue glow" can be observed in the cell. This trouble can be cleared by reducing the polarizing voltage by a suitable amount. Ionization trouble is also the cause of a tendency to oscillate.

Crackle.—This sound, sometimes associated also with a rushing or popping sound, may be due to any of the following, either singly or in combination:—

(*a*) Faulty blocking condenser to first stage.

(*b*) Faulty resistors, associated with first stage or P.E.C. circuit.

(*c*) Dry or unsoldered joints in circuit, or between cable screening and earth.

(*d*) Badly fitting injection plugs, or screening glands, where these are fitted.

(*e*) Dampness or foreign matter on P.E.C. socket, across P.E.C. cable ends, plugs or sockets, or on associated group boards.

(*f*) Faulty resistors or smoothing condensers in P.E.C. potential divider network.

(*g*) Mechanical vibration of loose parts near, or associated with, the P.E.C. circuit.

(*h*) Sparking or bad contacts in other current-carrying circuits near P.E.C. circuit.

(*i*) Small static discharges from nearby moving parts, such as ballraces and strippers.

It will thus be seen that there are a great number of possible causes for crackle. Assuming good components have been used throughout, the most likely causes are those mentioned under c, *d* and *e*; the cures for them are obvious. If the trouble lies in condensers or resistors, the only reliable way is to change each suspect in turn.

In the design of pre-amplifiers, it is better not to have switching before the first stage, particularly if the alternative input is from gramophone. The reason is that switching here is very liable to introduce noise and, in any case, the input level from a gramophone pick-up is much greater than that from a P.E.C. and will tend to overload the second stage, if not the first. The switching, if used at all, should be arranged to place either the first stage output or the lead from the gramophone pick-up across the grid circuit of the second stage.

All signal-bearing leads of any length, whether from P.E.C. or gramophone, should be carried in a good quality screened cable. The type most suitable for kinema work is that with a stranded conductor, twisted cotton covered in thick rubber insulation, the outside empire-taped to resist oil, and fine tinned copper braided overall. All valve grid-cap leads should also be in screened cable, but in this case a smaller size can be used.

In any P.E.C. application, it is a useful refinement to have means of varying the P.E.C. polarizing potential, particularly since individual cells vary as to the ionization point. This may be arranged by fitting the outers of a standard half-megohm volume control across part of the P.E.C. potential divider network. The feed to the P.E.C. would, of course, be taken from the centre terminal of the volume control. A further volume control can be fitted at the *same point*, if it is desired to have individual control over two cells.

EXPERIENCE v. THEORY

A Welsh Protest

A LETTER from a Welsh projectionist received too late for inclusion in last month's IDEAL KINEMA comments upon the article in the January issue by J. Whitnall entitled "Where Does Film Damage Arise?" He puts in a plea for the projectionist who has had years of experience but has had few opportunities for technical education.

Are we to understand that those projectionists are now serving both at home and overseas who have no matriculation certificate who, through various circumstances, never had a chance for a secondary education. especially the depressed areas of South Wales," are to return with no prospect of being reinstated to their old positions.

I have come into contact with first-class projectionists who have only had an elementary education, some who have had none. Yet, I am convinced that they would be prepared to answer any question given to them by Mr. Whitnall on projection. He goes on to state that not 10 per cent. of the kinemas throughout the country could claim to have a man in charge with an educational qualification equal to that of matriculation. Really, Mr. Whitnall, does the Trade call for such a high standard of education, or does it only require a little thought and some common sense?

If renters and exhibitors desire their projectionists to hold such qualifications, why don't they see to it that there is some form of technical school arranged. If they feel that their staffs would in some way neglect this chance, make it compulsory. Don't hold it against a man just because in some part of his life, whether through illness, poverty or neglect, he missed the chance of a first-class education.

The projection room of the Odeon, Dundee, from a photograph taken by the chief projectionist A. B. L. West. The Odeon equipment is BT-H throughout

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THE FUTURE OF BRITISH TELEVISION (continued)

THE REPORT OF THE COMMITTEE

Continued from page xiv

It would appear from three consecutive sections of the Report headed "Research Organisation," "Patents" and "Export Trade" that the committee sees these aspects as interlinked. Co-ordination of research with pooling of patents would result in television advance of a surer type and so produce a standard of British equipment which would establish itself in the export market.

The suggestion is made that television research should be co-ordinated, whilst individual effort would receive all possible encouragement.

Under the "Patents" heading it declares:—

"We attach great importance to collaboration between all the interests concerned, but we also feel that the utmost care ought to be taken to avoid stifling or hampering initiative and competition.

"We recognise that it will not be easy for a firm engaged on research to decide the exact point at which information should be disclosed—an idea might have to be worked out fairly fully before it was clear whether or not it would prove to be of real value; on the other hand, the withholding of information too long might well lead to wasteful employment of the time and energies of other research workers. We feel that if the co-ordination of television research were carried out under Government auspices by a body which would command the full confidence of industry generally a way out of these difficulties would be found, and we suggest that the task should be entrusted to the Advisory Committee.

"Our aim is the establishment of the best television service, and the problem therefore is to find an arrangement which will secure the incorporation in the future television system of all British inventions which will contribute to its efficiency and at the same time provide encouragement to, and fair reward for, inventive research on the part of individual firms. The fact that only one transmitting system—as distinct from receiving apparatus—will probably be chosen for the new British television service makes the problem of special difficulty.

"Like the Selsdon Committee (see paragraph 53 of their Report) we think that the ideal solution would be the formation of a comprehensive patent pool which would be available to all interested firms, and we have reviewed the possibility of establishing such a pool. We are satisfied, however, that a patent pool would not be successful in practice unless it were arranged by the Industry itself."

The desirability of international standardisation is emphasised, and the recommendation is made that the Advisory Committee envisaged by the Report should take action to bring about international agreement for the adoption of common standards.

COMMODITY INSURANCE

Extension of Current Policies

The Board of Trade announces that all policies for fixed sums under the Commodity Insurance Scheme which are in force on March 2, 1945 (whether policies extended without payment from December 2, 1944, or new policies) will be extended until June 2, 1945, without further payment of premium or the necessity for further action. Holders of adjustable policies will be required to continue weekly declarations and to pay premium of any excess of the average cover during the three months of extension over the average cover in the three months ending December 2, 1944, or, in the case of policies effected during the period ending March 2, 1945, on any excess over the average cover in that period.

For new or additional insurance under the Commodity Insurance Scheme, the rate of premium will continue to be 2s. 6d. per cent. for the three months March 3 to June 2, 1945, with a minimum of 5s.

Lecture at the Royal Institution

By an A.-P. TECHNICIAN

LECTURING at the Royal Institution on Friday, March 2, a week before the publication of the Television Report, D. Kirke, a former Alexandra Palace engineer, gave a very shrewd forecast of the suggestions contained in the Report. The manner in which the recommendations might be carried out was also explained.

Mr. Kirke described the television camera which had been developed just before the war, known as the Super-Emitron. In this, instead of the image being focused upon a photo-electric mosaic as in the Emitron or the Iconoscope, it was focused upon a plate which emitted electrons so forming an electron picture, which was focused electronically upon a plain sheet of mica.

This was capable of emitting secondary electrons, giving an electron-multiplying effect so that the surface of the mica was denuded of electrons. The mica screen was scanned by an electron beam, and a metal plate behind it was connected to the amplifier.

Post-war transmitters and receivers would, he thought, continue to be fully electronic. For home receivers, the cathode-ray tube would for some time hold the field, in spite of the limitation of picture size. An American proposal to build tubes giving a 20 in. picture he regarded with some scepticism.

For pre-war transmission, a band of 2½ megacycles was required, needing a carrier frequency of at least 50 mc., or a wave-length of 6 metres. The extreme range was about 50 miles, although transmission by the ionosphere was an infrequent occurrence. Signals might also be caused by reflection from the troposphere.

In view of the increased range obtainable from a high aerial, it had been suggested that the aerial might be carried on a captive balloon at a height of 20,000 ft., when the range could be extended to 200 miles or more.

Relay Problems

The possibility of relaying signals to the Provinces had to be considered. To relay signals, say, from London to Glasgow by a co-axial cable, no fewer than 80 repeaters would be needed in the line. In America it had been decided to proceed with both radio linkage and co-axial cables. In a radio link a repeater would be required every 30 miles or so, using wavelengths of 20 to 50 cm. to give a high degree of directivity.

U.S. 525-Line Standard

In comparing American standards with our own, Mr. Kirke stated that, while on paper the American standard of 525 lines was superior to the B.B.C.'s 405 lines, for technical reasons the definition of the American picture was actually inferior. One reason for this was that, owing to the use of 60-cycle supplies in the States, it was necessary to transmit 60 part-images per second, instead of 50 as in this country.

Summarising the post-war possibilities, the speaker suggested that transmission in the London area might recommence on the old standards, provincial transmissions being on a new standard of higher definition, to which the London programmes would be later transferred. This would, however, take several years.

Colour Prospects

Mr. Kirke described the principles of colour television, in which, as in colour kinematography, separate images for the three primary colours must be separately produced. However, it appeared that the persistence of vision effect was greater in colour, and therefore a smaller number of scanning lines might be employed, the band-width needing to be increased by about 0.7. He thought, however, that for really satisfactory reproduction, a standard of 525 lines would still be desirable.

The paper was followed by a demonstration in which a model in the hall was televised by an Emitron, and her features reproduced on a small home receiver.

THE MAGIC OF MIDGETS

A Talk on Electronics

WE have heard a great deal lately about the amazing new gifts electronics has in store for us. Some of these alleged "inventions" sound like the fictions of Jules Verne. Others, although feasible, are likely to remain beyond reach for some time to come (writes David Sarnoff, President of Radio Corporation of America, in a booklet "Mighty Midgets").

"Just what is electronics?" you ask. Broadly speaking, it means the manipulation of *electrons*, those infinitesimal particles of negative electricity of which the universe is built.

Electrons are everywhere. They are so tiny it takes 30 billion billion billion of them to weigh a single ounce. They are part of everything you touch. One or more electrons whirl around the nucleus of every normal atom, like planets circling their central sun. Under certain conditions they break loose and zip through space with the speed of shooting stars. Heat, light, and magnetic waves all excite electrons and start them dancing like jived-up jitterbugs.

You come in contact with electrons every day. Flick a switch, and you send them flowing along a wire to light your reading lamp. Comb your hair or stroke your cat on a dry, frosty morning, and you hear them snap. That tree blasted in last week's thunderstorm was the work of runaway electrons.

These are the mighty midgets that will reshape your life to-morrow. Our electrons are neatly caged inside glass or metal tubes, like the genie in Aladdin's lamp. And, like Aladdin's genie, they have the power to serve us in a thousand useful ways.

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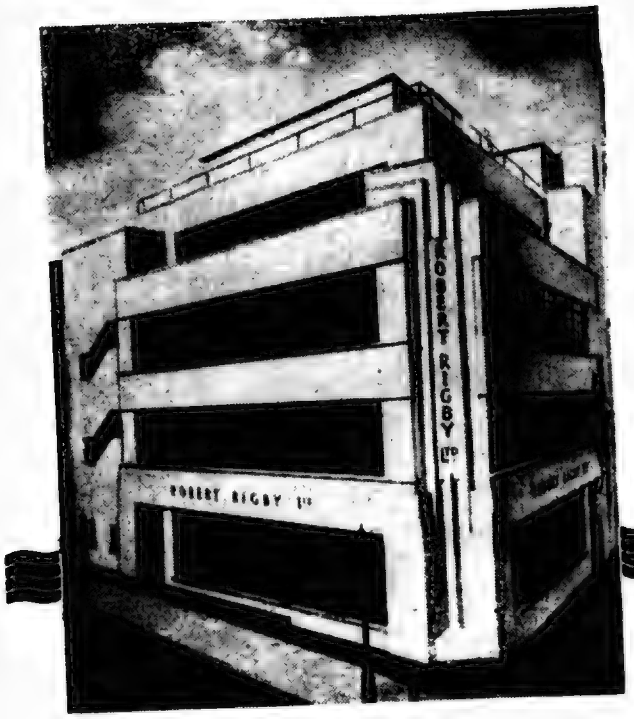

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PROFESSIONAL SCREENING OF SUB-STANDARD FILMS

Essential Precautions

THE professional aspects of 16-mm. projectors was the subject of a lecture, given at last month's meeting of the B.K.S. by William Hine, of Travelling Films, Ltd., whose account of a show given to 3,000 R.A.F. men on sub-standard equipment appeared in a recent issue of the IDEAL KINEMA.

The scope of the 16-mm. sound film must, said Mr. Hine, be limited by the standard of picture and sound quality that it can attain. Although attention had been given to perfecting the apparatus, little had been given to the need for raising the standard of the projectionist. In addition to a reasonable degree of technical knowledge, and skill in its application, the professional mobile projectionist should possess initiative and a sense of responsibility. For many reasons, the mobile projectionist is apt to become careless in his methods. Supervision is therefore essential.

Audiences: What is the Limit?

Opinions, he continued, vary as to the limitations of 16-mm. equipment in relation to audience capacity. Using a well-known standard sound projector, with 750-watt lighting, regular shows are being given to audiences from 75 to 550. For attendances of up to 250 a standard screen of 7 ft. by 5 ft. is used. For larger attendances a picture 10 ft. wide is projected on a silver screen, at a throw of approximately 60 ft.; if the quality of the print is up to a reasonable standard, the resultant illumination is fully adequate, and sound reproduction is delivered with clarity and fidelity.

It had been required to cover audiences of 1,250; in such cases a projector with a 1,200-watt lamp had been used. On one occasion this apparatus was used to present a world première to a U.S. Services audience of over 3,000 men, the picture size being 14 ft. and the throw 120 ft. A print had been specially forwarded from America and was perfectly graded and of consistent density throughout.

Advantages of a Booth

The use of a portable booth, while not required by regulations, is desirable, both for the purpose of screening the projectionist's movements, and of eliminating stray light and noise. In the competitive post-war period, it will be a standard item of equipment, as an essential to good showmanship.

Mr. Hine said that it was an advantage to incorporate a sliding resistance in the lamp circuit which prolonged the life of projector lamps to over 70 hours.

The choice was most important. In the case of a silver surface the audience should sit within an angle of 40 deg. on either side of the axis, and with the beaded type within 25 deg. The matte surface is suitable for small wide halls. Irrespective of type of screen, at no time should the distance of the nearest seats from the screen be less than three times the width of the screen.

Checking Up on Quality

Sound reproduction, the lecturer went on, with good laboratory work and reasonable skill on the part of the projectionist was of excellent quality. A method of keeping a check on the condition of prints, by means of questionnaires to be completed by the projectionist prior to screening, would increase 16 mm. efficiency.

A reel from each of two musicals, the second in Kodachrome, were screened and a discussion was led by George Sewell, A.R.P.S., on the subject of screen brightness for substandard projection. Mr. Sewell said that two factors had to be considered: the mechanical damage to the film through an unnecessary amount of heat and the degrading of the quality of the picture through excessive light. At the other end of the scale, inadequate light gave rise to loss of contrast.

E. Oram referred to the work now in hand by the B.S.I. J. Searle-Shirley referred to optical and mechanical difficulties.

W. Buckstone referred to the effect of light reflected from smoke or fog in the auditorium, in de-grading the picture.

Continued at foot of next column

AMERICAN 16-mm. PROJECTOR STANDARDS

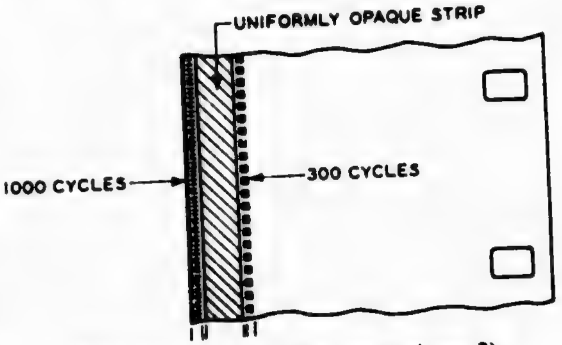
Severe Service Requirements

AMERICAN standards specifications for a 16-mm. Service projector, which he described as "a combination between a high-grade scientific instrument and an amphibious tank," formed the subject of a talk by R. Howard Cricks at last week's meeting of the B.K.S. Sub-standard Division. A discussion on the technical work of the Division was led by the chairman, W. Buckstone.

The projector, Mr. Cricks said, is intended for audiences of up to 500. It is required to accommodate either a 750- or 1,000-watt pre-focus lamp, or an arc lamp. The amplifier output should be 12 watts. It should operate on any voltage from 105 to 129, 50 or 60 cycles A.C. In addition, the A.C. motor must be interchangeable with a D.C. motor.

Avoiding Film Damage

Stringent requirements are made to avoid film damage. The machine is required to run newly-processed film 1,000 times without visible or audible damage. It must be capable of feeding film with two adjacent damaged perforations, and the picture or sound area of the film must not touch any stationary part of the mechanism. With any size of reel from 400 ft. to 2,000 ft., the "take-off" tension must not exceed 3 oz., and the "take-up" must be between 2 and 5 oz.



Buzz-track arrangement (see column 3)

The light output with the 750-watt 75-hour lamp should not be less than 175 lumens, and with a 1,000-watt 10-hour lamp, 385 lumens. A range of *f*/1.6 lenses of 2 in., 3 in. and 4 in. should be supplied, and condensers must be adjustable to suit the long-focus lens.

With respect to picture steadiness, using a 10 ft. picture, vertical unsteadiness with a new machine must be less than ¼ in., and with a machine that has run 1,500 hours, only ⅜ in. Horizontal unsteadiness must not exceed ¼ in. No travel ghost must be visible. The racking system must be such that the picture does not move on the screen.

A power-driven rewind is a necessary feature of design. Electrical interlocks should be provided so that the lamp cannot be turned on during rewinding, or before the motor is switched on for protection. A single-point lubrication system is desirable, or alternatively, self-oiling bearings.

Speed Variation

Projector speed must not vary by more than ±0.75 per cent. from the regulation 24 frames per second—equivalent to a pitch difference in music of about ±⅛ of a semitone.

Stipulations are made regarding projector noise, flutter content, dimensions of scanning beam, azimuth, and lateral adjustment of the film in relation to the scanning beam. The focal point of the scanning beam must be capable of focussing on either side of the film to allow for the emulsion being on either side.

Treble and bass tone controls are required. The treble control should produce a hump at 3,000 cycles: the object of this is to make the best of a poor sound track without reproducing excessive ground noise. The bass control is designed to compensate for excessive reverberation in the auditorium. Detailed requirements are made in regard to the construction of the amplifier, from the point of view of reliability and ease of servicing. The loud-speaker must be of the permanent magnet type, capable of handling 16 watts.

The last technical section of the specification deals with test methods. The first requirement is that the projector may be tipped over at an angle of 20 deg. without falling over. Then with a picture on the screen, the resolving power of the lens is to be tested, the uniformity of screen illumination and light output measured, picture steadiness and sharpness of focus across the screen examined. A 12 ft. loop of film should be run through the machine 1,000 times, with a 750-watt lamp burning, and the film examined for damage. The noise of the projector must be measured, and the sound-head checked for optical accuracy.

Severe Tests

Then comes the rough stuff! First, the projector must be run over-volted for 10 hours; it must be run almost at freezing point; it must be run for 500 hours with a film loop, and then dissembled and the parts examined. Then comes a 16-hour temperature and humidity test, and the equipment, packed for carrying, is to be dropped ten times from a height of 18 in. upon a concrete floor. The assembled equipment must be vibrated at different frequencies for two hours and given another temperature test, ranging from −67 deg. F. to +185 deg. F. Finally, a stream of water must be played upon the carrying cases for five minutes, and the cases examined for entrance of water.

The accessories and spares to be supplied with the machine include all necessary tools, a splicer, and two of everything except valves, of which only one spare set is needed.

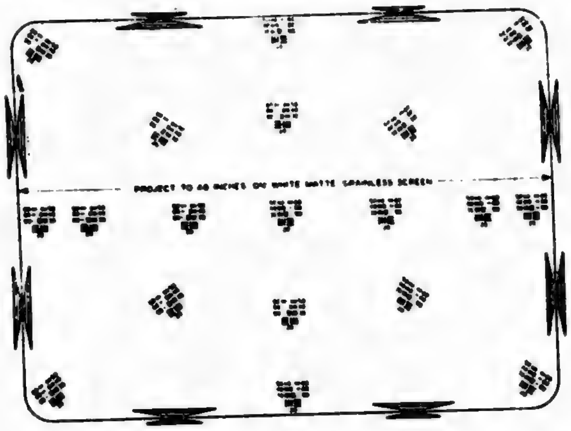
The appendices of this specification are reprints of separately issued specifications relating to the dimensioning and testing of the projector. First is a glass test-plate, used for checking the resolving power of the lens; the pattern is of such size that the lines are from 20 to 60 to the mm.

Next is a test pattern on a film for testing travel ghost. For checking picture steadiness, a film is supplied having a 1/16th circular hole punched in the picture area. Film alignment in the sound gate is fixed by means of a buzz-track, Uniformity of illumination across the scanning slit is tested by means of a film, the track of which carries a fully modulated 1,000 c.p.s. variable-area track, .005 in. wide, which moves uniformly across the .072 in. length of the scanning beam.

Continued on page xxviii

AMERICAN 16-mm. PROJECTOR STANDARDS

Continued from page xxvii



Resolving power test object (triangular edge patterns are to facilitate alignment to test plates in projector)

Continued from pape xxvii

Other sound test films are a 400 c.p.s. track for measuring signal level, a multi-frequency test film containing frequencies from 50 to 7,000 cycles, and a 3,000 c.p.s. flutter test film for use with the RCA flutter indicator. Finally, three types of film splices are standardised.

Following Mr. Cricks' review, a number of questions were asked concerning the American specifications. The chairman, W. Buckstone, then initiated a discussion on the technical work of the Sub-standard Division. He envisaged that when the millions of people who, during the war, have received technical instruction by means of the film returned to civilian life, their influence would speed up the use of films in commerce, education, industry, medicine, research, and the sociological and political fields. Such people would be full of energy, but would lack the technical knowledge that is essential.

Recommendations

This, thought Mr. Buckstone, was where the Division could perform a useful service, by recommending standards of conduct and performance of equipment that would be of general advantage to all engaged in substandard work. For instance, there was the question of whether a film should be issued on one large reel or two or more smaller reels. Other subjects on which the Division might issue recommendations were screens, lamp caps and types, leader and run-out, screen illumination, projecting conditions, picture and sound quality.

A number of points were raised by members. On the subject of a standard leader, which it had been suggested might differ from that of the 35-mm. reel, M. Redknap mentioned that he had been handling films in which the run-out bore the word "Backwards," as a warning to the projectionists. L. Tomkin recalled that the DIN standard was for a leader on green stock and run-out on red.

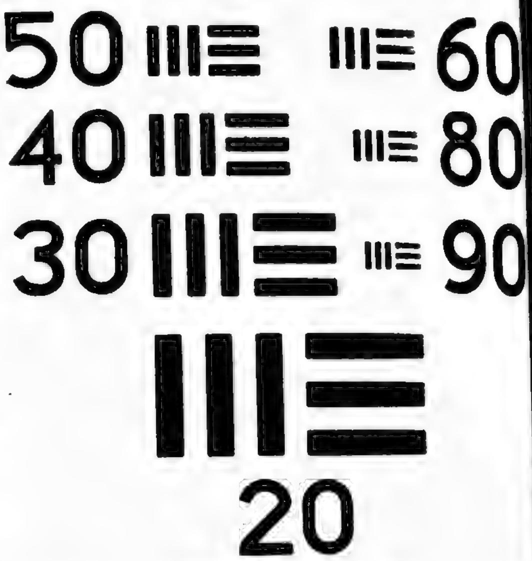
Is 24 Frames per sec. Possible?

Another subject which elicited conflicting views was whether or not the 16 frames-per-second film speed should be retained, or whether all films, sound and silent, should not run at 24. H. G. Dines advocated the adoption of such a standard, because of the simplification of projector design, but it was pointed out that for many years films taken at 16 would be in circulation. The subject of plugs and the method of connection to the flex also aroused discussion.

Dr. H. Mandiwall stated that the Association for Scientific Photography had appointed a committee to consider the design of a 16-mm camera for scientific purposes, and a number of suggestions were put forward for such a design.

Sub-Committee Appointed

It was finally agreed that the Division should appoint technical sub-committees to consider the points referred to by Mr. Buckstone, the most urgent of which was thought to be film length and spools, and secondly lamp sizes, types and caps. In regard to picture and sound quality other committees were already considering these matters in regard to 35 mm., and it was felt that members of the Division should be co-opted to the existing committees.



Resolution test pattern

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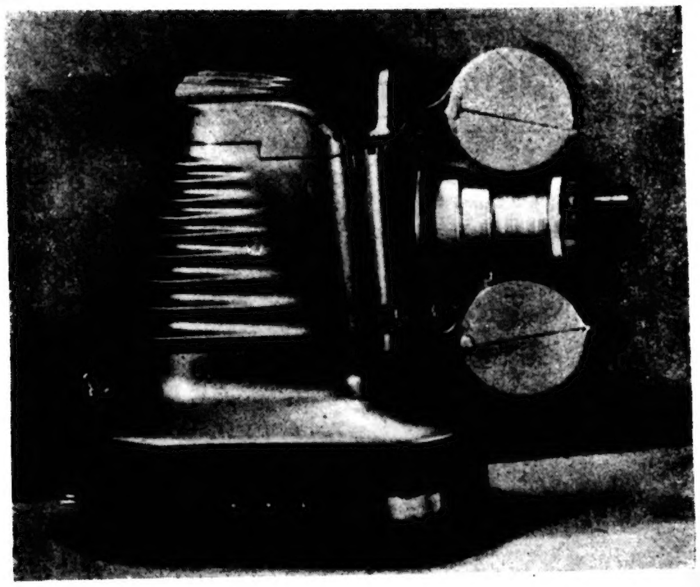
NEW "STILL" PROJECTOR FOR SCHOOL USE

Robust and of Pleasing Design

WITH the increase in the use of films in schools, there has grown up in a number of areas a feeling that the 16-mm. educational film needs sometimes to be supplemented by a projector which will hold a picture on the screen for a longer period than the sub-standard film permits. The 35-mm. film strip has been found a convenient means of providing such pictures, and a great improvement upon the glass slide of the old projector lantern.



The Dufay film-strip projector.

Various models of film-strip projectors have been obtainable in the past, not all of which have possessed the features and robustness of construction needed for educational work.

Recently, however, to meet this demand for a precision film-strip projector, a strikingly novel design (for which Major Cornwell-Clyne is responsible) has been placed on the market by Dufay-Chromex, Ltd., which is of attractive appearance and of sturdy manufacture. A limited number of these equipments is available for supply to non-Government users.

Ease of Handling

The film-strip projector has the additional advantage over the old magic lantern type of projector of allowing pictures to be changed with less manual effort, the strip of 35-mm. stock announcing by caption and picture in consecutive frames the information which it is sought to instil.

The British Film Institute has, through its magazine, *Sight and Sound*, emphasised the need for this type of presentation to slower-thinking minds and as a supplement to the class room use of background motion pictures. The magazine has also remarked upon the generally unsatisfactory model of film-strip projectors of the past, which were, in the words of the writer, "toy-like."

Specifications of the Dufay Model

The new Dufay film-strip projector, although a still projector, incorporates a gate in which both picture movement mechanism and optical system are equal in accuracy to a high-grade miniature camera or 35-mm. kinema projector. It possesses the following features:—

1. *Automatic film-feed* without opening the gate, making a fool-proof system of loading.
2. *Precision change of picture* by the depression of a lever.
3. *Retractable glass pressure plate* which assures that the film is kept flat in the focal plane of projection. The glass does not contact the film during the change of picture.
4. *Independent racking* of the film, both forward and reverse.
5. *Instantaneous rewind* into the upper magazine from any position of the strip.
6. *Simplified construction* which enables the easy removal of the gate from the lamphouse, together with the optical system. These elements are each constructed so that they can be dismantled without releasing any screws.
7. *Masks under B.S.I. specifications* to take picture sizes 23 mm. by 17 mm., 23 mm. by 33.4 mm., or 23 mm. by 23 mm.

The width of the film-strip would always be 35 mm., giving a "frame" width of 23 mm., but the length of each frame may be doubled or "masked" in segments.

8. *Ventilation*, which prevents any damage to the film, regardless for what time each frame is projected.
9. *Freedom from vibration* made possible by the precision castings.
10. *Elimination of film damage* while the projector is in use by preventing contact over the picture area during the film's movements.
11. *Rotary head* permitting the vertical line of the picture content to be projected parallel or perpendicular to the length of the film strip.
12. *Detachable lens barrel* facilitating cleaning the gate or the lens.
13. *Precision levelling screws.*
14. *Transformer for various voltages* contained in the projection base.

The projector is fitted with a *f*/4.5 anastigmat lens in barrel of 42.5 mm. (1.67 in.) diameter. The pre-focus (Class A1) lamp works of 115 volts, 100 watts. The transformer is for A.C. mains use, 50 cycles, single phase, voltages from 230-240.

The film-strips, which are 6 ft. in length, accommodating 75 frames, can be made to order at the Dufay-Chromex laboratories.

By this means instructors and educational organisations can have film-strips made to meet their exacting requirements.

Black and white film strips can be made from any bromide prints or other original copy.

Miniature Camera Slide Use

In due course Dufay-Chromex is going to supply an alternative gate to the projector, embodying an automatic standard 2 in. by 2 in. miniature slide-changing device, capacity 50 slides, for the use of miniature camera enthusiasts.

ENTERTAINING AIRMEN IN THE EAST

A Year of Outstanding Work

R.A.F. kinemas have, since the institution of what has been termed the R.A.F. circuit, carried on some very useful work in entertaining the men in blue-grey in South East Asia.

The R.A.F. Cinema (Welfare) Unit (to give it its full name), began unobstrusively with one kinema; a year later it controls nineteen widely located houses, and shows every indication of increasing.

Over one million and a half Servicemen have passed the box-offices in that year—representing an average weekly patronage of well over thirty-eight thousand. The headquarters office has despatched nine hundred and sixteen feature films, four hundred and eleven short subjects, five hundred and thirty four Walt Disney Cartoons, and two hundred and fifty three newsreels.

A Credit Balance Sheet

Such impressive statistics, it may be thought, must invariably be accompanied by an equally impressive debit sheet. Not a bit of it! So successful has been the organisation of the R.A.F. Cinema Unit that well over a lakh of rupees has, in the past year, been rebated to R.A.F. stations for use as welfare funds.

This highly efficient unit has not worked without difficulties. Its greatest, it is said, has been the fact that it has been unable to obtain any new equipment or spare parts from England and America; it has had to depend entirely on the purchase of second-hand equipment and accessories, supplied by local dealers, and while during the year there have been occasional breakdowns, the general standard has been more than satisfactory.

An interesting sidelight is the publicity which precedes the screening of programmes at each kinema; it is run very much on normal civilian lines, with bill posters and lobby stills provided; it can be said with justification that it even jumps one move ahead of ordinary publicity methods, for, in addition, it publishes its own monthly "fan" magazine of pin-ups, programmes and star gossip.

A Devoted Staff

The report of S. R. McPherson, hon. adviser to the unit, concludes with a warm tribute to the untiring efforts and efficiency of the unit's service staff, and to the many members of the civilian advisory staff for their supervision and voluntary work. This is a tribute that will be heartily endorsed by those many Servicemen, R.A.F. *and* Army, who have in the past year enjoyed a minimum of three programme changes a week at these distant shows.

Fosters (Curtains), Ltd., reports that during the past 12 months the company has carried out work at the Roxy Cinema, Retford; Savoy, Oldbury; Queen's, West Bromwich; St. George's, West Bromwich; Victoria, Elite, and Hippodrome, Nottingham; Ilkeston Road Picture Palace, Nottingham; Adelphi Cinema, Sheffield; Palace, Attercliffe; Regal, Attercliffe; Majestic, Retford; and Empire, Ripley.

Work has included curtains, decorations, cleaning and painting.

"EYETIE" MUTILATORS

An ENSA Projectionist's Experiences

FROM a projectionist operating for ENSA in Italy comes a letter on mutilation which makes English difficulties in that line seem somewhat trivial. He writes:—

"At this very moment I can hear my pal saying 'This film is in a b——— fine state,' and he's been making up this 13-reel programme for the past three hours.

"My own personal opinion is that this place is a repair depot for ENSA films. We get films on a direct cross-over from a whole line of Italian-operated kinemas (on behalf of ENSA). I myself have just returned from Northern Italy where I managed and operated a kinema for ENSA. As time lapsed I got tired of seeing unnecessary breaks through bad workmanship and decided to make up the film myself. I wasn't at all surprised after I made up the film to find the Eyetie whimpering around wondering how he was going to spool off.

"After various questions, I discovered that he was just another one of the gang of Eyetie mutilators who hadn't the first idea of his job, and as he puts it 'breaking the programme down.' Apparently, on arrival of each reel of film, he stuck about four frames of opaque film, thus marking each reel for spooling off at night. He was utterly ignorant of the purpose of change-over dots, etc., and he's no exception. Ninety per cent. of them only know how to thread up—that's the limit of their knowledge. I back up my statements by enclosing various film reports I have made to ENSA, who have sent out circulars *via* the usual channels. These haven't made a scrap of difference as the majority of ENSA kinemas are Italian-staffed with an English N.C.O. managing the place, with only a vague idea of projection. My opinion is the same as many hundreds of other projectionists out here that these Italians should never be allowed to be employed by ENSA.

"There are hundreds of projectionists who are in the R.A.F. and Army dying to get their hand in once again ready for civvy street. Why not let ENSA, as A.K.S., have a proper establishment for us now that the war in Europe looks so favourable? We get films here from both ENSA and A.K.S., and the condition of ENSA films are shocking while A.K.S. are 100 per cent. up to scratch, which is proof in itself.

"*L.A/C. F. W. ENGLISH, R.A.F., C.M.F.*"

The reports submitted by our correspondent to his headquarters give particulars of innumerable joins—210 in a complete copy of "Hit Parade of 1943," and 65 of them in Part 6 alone. Audience remarks, he says, are "Can't ENSA do something about it?"

All copies upon arrival here are given a thorough examination by men who are interested in their work. The same "trade marks" are always apparent—*i.e.*, a scratch running continuously down the centre of the picture, crudely made joins, leaders and ends placed loose in the film containers, damage to sprocket holes—in other words every sign of gross carelessness and utter incompetence.

In another, "The Navy Comes Through," the copy was in a shocking condition with six inches of each reel vitally important to the subject having to be cut out because of doubling back when the film was plated off. To get it into playing condition six hours of work had to be put in on the copy.

DAMAGED KINEMA

Application for New Lease

At Ilford Corporation Finance Committee the Town Clerk reported receipt of a notice from the Loughborough Playhouse, Ltd., under the Landlord and Tenant, War Damage Acts, of its intention to retain the lease between the corporation and the company in respect of the Hippodrome, notwithstanding that the premises have been rendered unfit by reason of war damage and that no rent would be payable under the lease until the premises ceased to be unfit for the purpose for which the premises are used.

The company also inquired, in view of the fact that the Ilford Hippodrome may have to be rebuilt, if the corporation would be prepared to grant a new lease.

The committee deferred consideration for the time being.

FLUORESCENT LIGHTING

The significance of the new life ratings of fluorescent lamps of all types is discussed in the latest issue of *Light*, house organ of the U.S. General Electric Lamp Department. According to the later findings, some wattages—from 40 down—have an average life amounting to almost a calendar year.

An important consideration in lighting is the dirt accumulation on a system which reduces the efficiency steadily with the passage of time. All too frequently the only cleaning which an installation receives is at the time of lamp replacement. Under such conditions of operation, long lamp life is rather penalised by the greater accumulation of dirt which will collect before attention is given the lighting installation.

Long lamp life worked a real economy in the cost of light only in those plants with maintenance programmes.

Have you a Query?

ASK FOR OUR EXPERTS' ADVICE

Information on any subject in connection with the construction or equipment of the Kinema will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry who desires it.

Please state whether details required are for *instruction* or *source of supply.*

1 Acoustics
2 Air conditioning
3 Amplifiers
4 Arc Lamps
5 A.R.P. requirements

6 Batteries
7 Box-office equipment

8 Cable
9 Cafe furnishing & equipment
10 Carbons
11 Carpets
12 Changeable signs
13 Condensers (Lenses)
14 Curtains
15 Curtain controls
16 Cut-outs

17 Decorations
18 Dimmers
19 Disinfectants
20 Display frames

21 Electrical equipment
22 Fans, ventilating
23 Film Cabinets
24 Fire Prevention Apparatus
25 First-aid outfits
26 Fluorescent paints
27 Generators
28 Heating systems
29 Independent plant
30 Lamps, general
31 Lamps, projector
32 Lenses
33 Lighting, emergency
34 Microphones
35 Mirrors
36 Motor generators
37 Non-flam fabrics
38 Oil engines

39 Paint (luminous)
40 Plastic decorations
41 Portable projectors
42 Projection room equipment
43 Radiators
44 Rectifiers
45 Resistances
46 Safes
47 Safety Curtains
48 Screens
49 Seating
50 Signs (state kind)
51 Slides
52 Stage lighting equipment
53 Switchboards
54 Talkie equipment
55 Uniforms
56 Upholstery fabrics
57 U.V. (ultra-violet) lamps
58 Vacuum cleaners
59 Ventilating systems

THE EDITOR
THE IDEAL KINEMA
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I should like to receive reliable information

concerning ....
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Seating Capacity ....

Remarks ....

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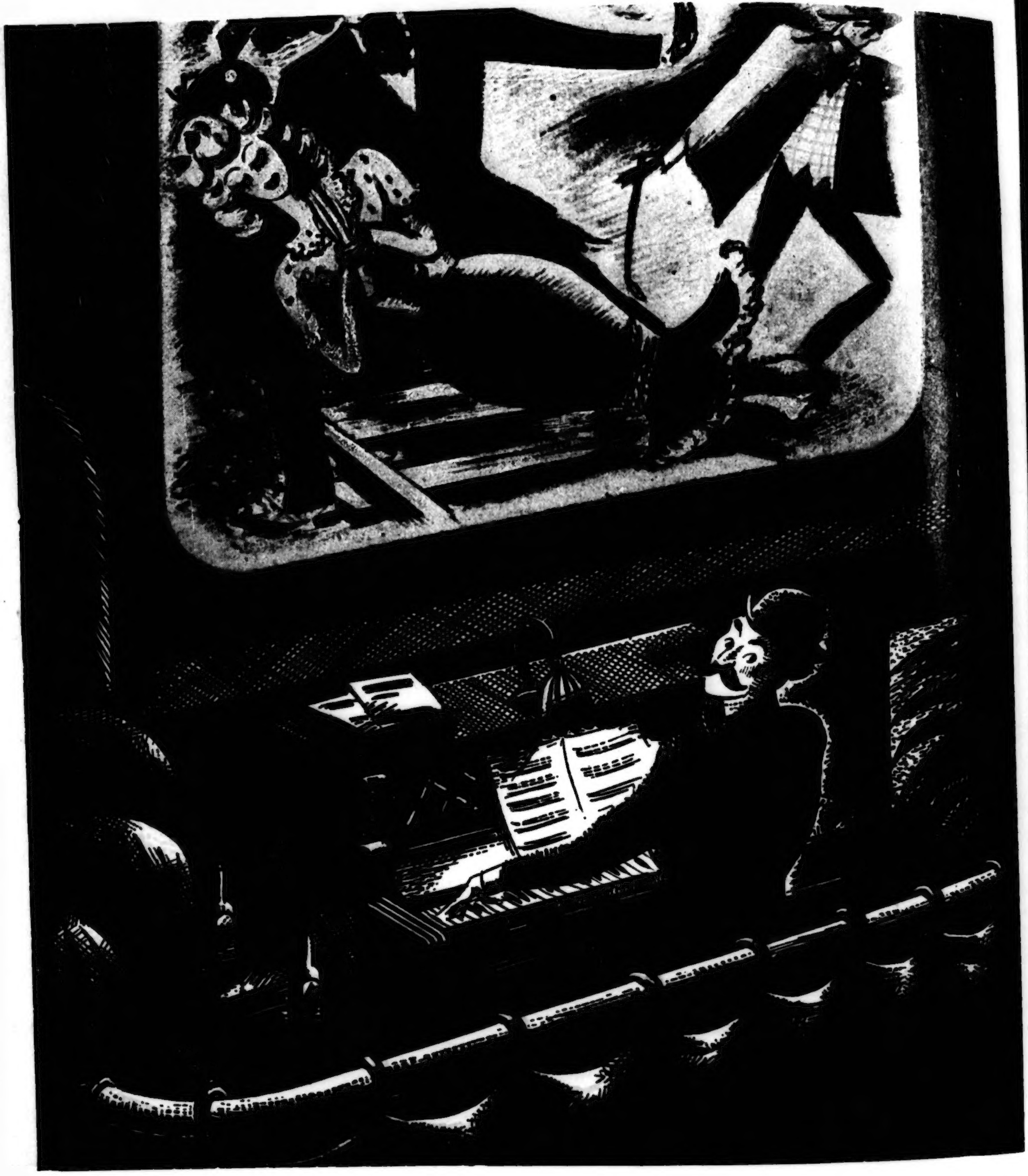
SOUND SYSTEM

Pitchfords 2601



Quite a period figure now . . .

THE PICTURE PALACE PIANIST has passed into film history, with many of the silent "stars" to whom he played with such brave gusto. If seldom his talent reached virtuosity, let us remember that he was at the most a background to the programme.

This so, it is not surprising if, when many cinemas were built, little attention was given to their acoustical qualities. Then, when talkies came, expensive equipment was put into auditoria quite incapable of doing it justice.

Excessive reverberation, causing a merging of successive syllables; intrusive background noises; echo and flutter—such undesirable phenomena as these still occur too frequently.

Very great improvements can be effected by the installation of Acousti-Celotex sound-absorbing tiles, at points and in quantities specified after an acoustical analysis of the auditorium. Acoustical correction is not usually unduly costly nor in many cases need it involve suspension of performances. Make it one of your post-war moves.

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.